2001-2002 Program Guide

Alumni Recitals	
Meng-Chieh Liu, piano	Nov 13
Eric Owens, Danielle Orlando	Jan 13
Johannes String Quartet	Feb 17
Arnold Steinhardt, Diane Monroe	Mar 17
Commencement	May 4
Faculty Recitals	
Jeffrey Khaner/Charles Abramovic	Oct 16
Don Liuzzi	March 30
Joseph Silverstein	Apr 1
Seymour Lipkin	Apr 7
Family Concerts	Nov 17, Feb 3
Opera	
Le nozze di Figaro	Nov 30-Dec 1
Good Beginnings... Bad Endings	Feb 15-17
The Rake's Progress	April 19-20
Orchestra	Nov 4, 5, 7, and 9, Feb 24, Mar 26
Other Performances	
Tribute to the Victims of September 11	Sept 21
Fellowship Recital	Oct 1
Recital for the Board of Overseers	Oct 12
Jimmy Brent Concert	Oct 14
Keiko Abe Residency Recital	Nov 10
A Tribute to Joan Hutton Landis	Nov 18
Christmas Party	Dec 8
The Curtis Chamber Orchestra with Jaime Laredo at Independence Seaport Museum	Feb 7 and 10
Tribute to Anthony Gigliotti	May 5

2001-2002 Programs Guide

Alumni Recitals

Meng-Chieh Liu, piano	Nov 13
Eric Owens, Daniella Orlando	Jan 12
Johnnie Spring, clarinet	Feb 17
Arnold Steinhardt, Diane Monroe	Mar 17

Commencement

	May 4

Faculty Recitals

Jeffrey Khaner, Charles Abramovic	Oct 16
Jean Lucas	March 30
Joseph Silverstein	Apr 1
Seymour Lipkin	Apr 2

Faculty Concerts

	Nov 17, Feb 2

Opera

Le nozze di Figaro	Nov 30-Dec 1
Cosi fan tutte, Ron Daniels	Feb 15-17
The Ruby, a Premiere	April 19-20

Orchestra

	Nov 4, 5, 7, and 9
	Feb 24-Mar 26

Other Performances

Tribute to the Victims of September 11	Sept 21
Rachmaninoff Festival	Oct 1
Recital for the Board of Overseers	Oct 12
Johnny Pacheco Concert	Oct 13
Kaleidoscope Reading Room	Nov 10
A Tribute to Joan Harvey Landis	Nov 18
Christmas Party	Dec 8
The Curtis Chamber Orchestra with Jaime Laredo in Independence Square Mitzvah	Feb 7 and 10
Tribute to Anthony Digioiu	May 3

THE
CURTIS INSTITUTE OF MUSIC
OPERA THEATRE

Artist Roster
2001/2002 Season

THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, *President/Director*

The Curtis Institute of Music Opera Theatre

The Curtis Institute of Music Opera Theatre is the performing entity of Curtis' Vocal Studies Department. Headed by Mikael Eliasen, the department is composed of approximately 25 singers of outstanding talent between the ages of 18 and 28, all of whom study on merit-based full-tuition scholarships.

Unique among major United States conservatories, Curtis accepts a limited number of singers from all over the world into the Vocal Studies program, which can lead to a Bachelor of Music degree, a Master of Music degree in Opera or a Professional Studies Certificate in Opera. Enrollment in the Vocal Studies Department is intentionally kept small in order to ensure individual attention for all of its students. With equal emphasis on musical and dramatic values, the program includes weekly classes in movement, repertoire, make-up and foreign language diction, as well as performance seminars given by Mr. Eliasen. Each student also receives a minimum of three hours per week of individual coaching with members of the coaching faculty.

Since the founding of The Curtis Institute of Music in 1924, over 40 alumn have gone on to sing with the Metropolitan Opera, beginning with Louise Lerch in 1926 and Rose Bampton in 1932, and continuing the tradition over the years with Judith Blegen, Katherine Ciesinski, Vinson Cole, Juan Diego Florez, Charlotte Hellekant, Anna Moffo, John Relyea, Gianna Rolandi, Michael Schade, Kevin Short and Benita Valente. In addition, Curtis graduates have also performed leading roles with major opera companies throughout the world, including La Scala, Covent Garden, Vienna Staatsoper, San Francisco Opera and Houston Grand Opera.

The Vocal Studies Department

Mikael Eliasen	*Head of Vocal Studies Department*
Ralph Batman	*Administrator/Production Manager*
Annick Tanguy Applewhite	*French Diction*
Susan Shiplett Ashbaker	*Opera & Voice Coach*
Corradina Caporello	*Italian Diction*
Bob Chapra	*Feldenkrais Technique*
Wayne Conner	*History of Opera & Singing*
Ariel Weiss Holyst	*Alexander Technique*
Eunae Koh	*Rehearsal Pianist/Coach*
Katheryn E. LaBouff	*English Diction*
Marlena Kleinman Malas	*Voice Teacher*
Ghenady Meirson	*Russian Diction*
David Moody	*Opera & Voice Coach*
Susan Nowicki	*Opera & Voice Coach*
Danielle Orlando	*Principal Opera Coach*
Aoife O'Sullivan	*Rehearsal Pianist/Coach*
Joan Patenaude-Yarnell	*Voice Teacher*
Ulrike Shapiro	*German Diction*
Donald St. Pierre	*Opera & Voice Coach*

Opera and Voice Programs — Department Head and Coaches

Mikael Eliasen
Head, Vocal Studies Department

For 10 years, from 1984 to 1994, Mr. Eliasen served as the artistic director of the European Center for Opera and Vocal Art (E.C.O.V.) in Ghent, Belgium. After many years as guest artist with the Merola Program of the San Francisco Opera Center, he was appointed its music director from 1994 to 1996. He has given numerous master classes around the world, at institutions including the Shanghai Conservatory of Music in China, the Tchaikovsky Conservatory in Moscow, the Jerusalem Music Center in Israel, the National Opera of Prague and the National University of Seoul. Mr. Eliasen is a regular guest at the Opera Academy in Copenhagen, Denmark, his native country, as well as at the International Opera Studio of the Netherlands in Amsterdam and the Pittsburgh Opera Center. For the past 11 summers, Mr. Eliasen has taught in the Chautauqua Institution Summer Voice Program. Mr. Eliasen has also given classes for the Young Artist Development Program at the Metropolitan Opera in New York and the Houston Grand Opera Young Artist Program. In addition, as a pianist he has collaborated with numerous singers in recital, including Robert Merrill, Tom Krause, Theodor Uppman, John Shirley-Quirk, Elly Ameling, Edith Mathis, Florence Quivar, Sarah Walker and Joan Patenaude-Yarnell. He has participated in many summer festivals, such as the Blossom Festival, the Wexford Festival in Ireland, the Schwetzinger Festival in Germany, the Corinthian Summer Festival in Austria and the European Music Festival in Stuttgart, Germany. He has made numerous recordings for the Canadian Broadcasting Corporation, Hilversum Radio in the Netherlands, Polish State Radio, Kol-Israel and Irish Radio and Television, and can be heard on the London Records, MHS and Supraphon labels. Mr. Eliasen received his early music training in Denmark and continued his musical studies in Montreal, Canada. Following four years of study in Vienna, Austria, with the legendary piano teacher Dieter Weber, he moved to the United States. Mr. Eliasen joined the faculty of The Curtis Institute of Music in 1986.

Danielle Orlando
Principal Opera Coach

In addition to her position at Curtis, Ms. Orlando is a voice coach at the Academy of Vocal Arts in Philadelphia. Recently asked to be the master coach of Portland Opera's Performing Institute, Ms. Orlando has also added the Washington Opera, Michigan Opera Theater and Wolf Trap Opera to a list of music staff positions that includes the Metropolitan Opera, Opera Company of Philadelphia, Pittsburgh Opera, American Institute of Music Studies in Graz, Austria, European Center for Opera and Vocal Art in Belgium, the Merola Program at the San Francisco Opera and the Festival dei due mondi in Spoleto, Italy, and Charleston, South Carolina. In addition, Ms. Orlando has collaborated with renowned tenor Luciano Pavarotti since 1980 as judge, accompanist and music coordinator for all of the Luciano Pavarotti International Voice Competitions. She has also served as guest judge for the Metropolitan Opera National Council auditions. Ms. Orlando began her studies at the Settlement Music School in Philadelphia and later continued them at the Eastman School of Music. She earned a Master of Music degree in piano performance at Temple University and performs frequently as an accompanist in the United States and abroad. Ms. Orlando has collaborated with internationally recognized artists, including tenor Marcello Giordani and sopranos Alessandra Marc and Kallen Esperian. She has also been seen on such live television programs as *Good Morning America*, *Live with Regis and Kathie Lee*, *Live by Request* on the Arts & Entertainment network and the *Rosie O'Donnell Show* with Luciano Pavarotti, Michael Bolton and Andrea Bocelli. Ms. Orlando joined the faculty of The Curtis Institute of Music in 1986.

Susan Nowicki
Opera and Voice Coach

Ms. Nowicki has served as coach, assistant chorus master and continuo performer for organizations including the Philadelphia Singers, Opera Company of Philadelphia, Opera Festival of New Jersey and the Philadelphia Classical Symphony, and has served as adjudicator for vocal, choral and piano competitions. Ms. Nowicki has performed throughout the United States on piano, fortepiano and harpsichord, as soloist and in collaboration with singers and instrumentalists, and has toured for Community Concerts under the auspices of Columbia Artist

Management, Inc. She performs in recital with Philadelphia Orchestra members and with the Network for New Music, and has recorded contemporary music for the Albany, Capstone, De Haske and North-South labels. Ms. Nowicki is on the faculty of the Taubman Institute in Williamstown, Massachusetts; she joined the faculty of The Curtis Institute of Music in 1987.

Donald St. Pierre
Opera and Voice Coach

Mr. St. Pierre was associated with Skylight Opera Theater as music director from 1978 to 1990. He conducted more than 50 productions there, which ranged from *L'incoronazione di Poppea* to *Mario and the Magician* (U.S. premiere). For the Curtis Opera Theatre, Mr. St. Pierre was the musical director/conductor for the production of *L'incoronazione di Poppea* and *Dido and Aeneas*, among others. As recital accompanist, he has appeared at such venues as New York's Lincoln Center, London's Wigmore Hall and Almeida Theatre, Paris' Théâtre du Châtelet, as well as the Tanglewood, Santa Fe Chamber Music, Bowdoin, Bard and Grand Teton music festivals. He is also one of the contributing composers to *The AIDS Quilt Songbook*, published by Boosey & Hawkes and recorded on the Harmonia Mundi label. Mr. St. Pierre was commissioned by the Mendelssohn Club to write several works, including *Ite Missa Est* and *Memento mori*, as well as a new commission to be performed in the fall of 2002. Mr. St. Pierre joined the faculty of The Curtis Institute of Music in 1990.

Susan Shiplett Ashbaker
Opera and Voice Coach

In addition to her position at Curtis, Ms. Ashbaker is the director of artistic and music administration for the Opera Company of Philadelphia (OCP), where she has implemented several new programs, including an intern program for pianists and a collaborative program between the OCP and the students at The Curtis Institute of Music. Ms. Ashbaker was principal coach for the European Center for Opera and Vocal Art in 1993, and has previously worked with the New York City Opera (assistant conductor), Academy of Vocal Arts (coach), Israeli Vocal Arts Institute (principal coach), Pennsylvania Opera Theater (assistant

conductor/chorus master), Opera Festival of New Jersey (principal coach), Theater am Goetheplatz in Germany (coach/accompanist) and Seaside Music Theater in Florida (music director). In 1986 she was awarded the prestigious National Institute for Music Theater grant for musical preparation at the Metropolitan Opera. In 1990 Ms. Ashbaker made her conducting debut in Florida with *Into the Woods*, followed by *The King and I*, *The Yeoman of the Guard* and *Candide*. As a recitalist collaborating with vocalists, she has performed extensively in the United States, including Carnegie's Weill Recital Hall, as well as in France, Germany, Italy and Israel. Ms. Ashbaker served as pianist/coach for the Fourth Luciano Pavarotti International Voice Competition. Ms. Ashbaker has also been a judge for the Metropolitan Opera Council auditions, and has served on panels for Opera America, the National Opera Association and the National Association of Teachers of Singing. She received her training at Southern Illinois University (Bachelor and Master of Music degrees), Paris' L'école normale de musique and the University of Illinois (Master of Music degree). Ms. Ashbaker joined the faculty of The Curtis Institute of Music in 1993.

David Moody
Opera and Voice Coach

Mr. Moody attended the University of Illinois as a student of John Wustman. In 1993 he became pianist for the New York Choral Society, performing with the group for its 25th-anniversary Carnegie Hall celebration. While in New York, he served as a coach for the Juilliard School and the Manhattan School of Music. Previously based in London, Mr. Moody has most recently worked as an accompanist and coach for the Guildhall School of Music, the Banff Centre for Fine Arts, the National Opera Studio and the Académie Européenne de musique d'Aix-en-Provence. In 1997, under the direction of Sir Edward Downes, he prepared a concert performance of Verdi's *I masnadieri* for the Royal Opera's production at the Edinburgh Festival. Mr. Moody, currently assistant conductor of the Opera Company of Philadelphia, joined the faculty of The Curtis Institute of Music in 1999.

Eunae Koh
Rehearsal Pianist/Coach

Ms. Koh, a leading pianist from Seoul, Korea, has performed widely throughout Korea, Canada and the United States. As a collaborator, she has appeared in numerous recitals and concerts. She has served as an opera coach for productions of the Michigan Opera Theater and, in the summer of 1998, was the chorus rehearsal pianist for the Festival dei due mondi in Spoleto, Italy. Ms. Koh graduated from Seoul National University in Seoul, Korea, and then studied with Martin Katz at the University of Michigan, where she received her Master's and Specialist's degrees in vocal coaching and accompanying. In addition to her responsibilities at Curtis, Ms. Koh is also a rehearsal pianist at the Opera Company of Philadelphia. Ms. Koh joined the faculty of The Curtis Institute of Music in 1997.

Aoife O'Sullivan
Rehearsal Pianist/Coach

Ms. O'Sullivan, from Dublin, Ireland, graduated with honors in music from Trinity College, Dublin, in June 1998. She studied piano at the College of Music and the Royal Irish Academy of Music with Dr. John O'Conor. During the summers of 1996, 1997 and 1998 she attended the Mozarteum in Salzburg, Austria, to study with Andrezj Jasinski and Sergio Perticaroli. In August 1999 she studied with Mikael Eliasen at the Centro studi Italiani in Italy and also with Wolfram Rieger at the Max Reger Tage in Germany. She spent the summers of 2000 and 2001 as a coach at the Chautauqua Institution. Ms. O'Sullivan is a Fulbright Scholar currently studying in Philadelphia with Mikael Eliasen, head of the Vocal Studies Department.

Glenn Alamilla, *tenor*
Voice Program, 4th year
Bachelor of Music degree candidate
Teacher: Marlena Kleinman Malas
Hometown: Queens, New York, USA

Mr. Alamilla returns to The Curtis Institute of Music this year to perform the roles of Tom Rakewell in *The Rake's Progress*, La Rainette in *L'enfant et les sortilèges* and Basilio in *Le nozze di Figaro* for the Curtis Opera Theatre. Last season Mr. Alamilla played Arnalta in *L'incoronazione di Poppea*, sang the tenor parts in Ned Rorem's (Composition '44) song cycle *Evidence of Things Not Seen* and Hans Scholl in Udo Zimmermann's *Die weisse Rose*. He also sang the role of Monostatos in the Opera Company of Philadelphia's intern cast of *Die Zauberflöte*. Previously, Mr. Alamilla performed the role of Don Curzio in the intern cast of the Opera Company of Philadelphia's production of *Le nozze di Figaro* and the roles of Flute in *A Midsummer Night's Dream* and Father Confessor in *Dialogues des Carmélites* for the Curtis Opera Theatre. He also sang Don Ottavio in *Don Giovanni* in a reading with the Curtis Symphony Orchestra. This past summer Mr. Alamilla performed the role of Gonzalve in *L'heure espagnole* at the Tanglewood Music Center under the baton of Seiji Ozawa and was an ensemble member of the Opera Theatre of St. Louis. Mr. Alamilla was the first-place winner in the college division of the 2001 MacAllister Competition and received the Carmella Ponselle Silver Medallion in the Rosa Ponselle Young New Yorkers Competition; he was also a winner in the National Foundation for the Advancement in the Arts Talent Search. He attended the Juilliard School's pre-college division for both voice and oboe, and studied at L'académie internationale d'été de Nice in France. He has performed vocal recitals in New York at the Juilliard School and in Alice Tully Hall for the Rosa Ponselle Foundation.

Meredith Arwady, *contralto*
Opera Program, 2nd year
Master of Music degree candidate
Teacher: Marlena Kleinman Malas
Hometown: Kalamazoo, Michigan, USA

Ms. Arwady graduated from Hope College in Holland, Michigan, with a Bachelor of Music degree in vocal

performance and a Bachelor of Arts degree in English literature. While there, she performed in *Fiddler on the Roof*, *A Comedy of Errors*, *Cole* (a musical revue about Cole Porter) and theater scenes, playing a wide range of roles from a five-year-old to an over-the-hill Elvis-worshipper. Ms. Arwady appeared twice with the Hope College Orchestra as the winner of the Concerto Aria Competition and also participated in opera workshop scenes in which she sang the role of Marcellina in *Le nozze di Figaro* and the Prioress in *Dialogues des Carmélites*. She spent the last five summers at the Chautauqua Institution, performing Madame Flora in *The Medium*, Zita in *Gianni Schicchi*, Mrs. Peachum in *Die Dreigroschenoper*, Maman in *L'enfant et les sortilèges*, Madame de Quimper Karadec in *La vie parisienne* and a feminized-for-the-production "Lill-a" Pastia in *La tragédie de Carmen*. Last season Ms. Arwady performed Ottavia in *L'incoronazione di Poppea* and the Baroness in *Vanessa* for the Curtis Opera Theatre, and this season she will perform Baba the Turk in *The Rake's Progress* and Maman in *L'enfant et les sortilèges*. This season Ms. Arwady will also play Schwertleite in *Die Walküre* for New Orleans Opera.

Alexis Barthelemy, *mezzo-soprano*
Opera Program, 1st year
Master of Music degree candidate
Teacher: Patricia McCaffrey, adjunct faculty
Hometown: Kitchener-Waterloo, Ontario, Canada

Ms. Barthelemy received her Bachelor of Music degree in 2001 from the University of British Columbia, where she studied voice with Gary Relyea and Judith Forst. While there, she performed the roles of Elizabeth Proctor in *The Crucible*, Ramiro in *Die Gärtnerin aus Liebe* and Hänsel in *Hänsel und Gretel*. Other Vancouver appearances include Principessa in *Suor Angelica*, Ciesca in *Gianni Schicchi* and concert performances with the Vancouver Symphony Orchestra. Ms. Barthelemy is the recipient of several awards including first places in the U.B.C. Concerto Competition and the MacAllister Competition, in which she was a college finalist in 2001. This past summer Ms. Barthelemy was an ensemble artist at the Opera Theatre of St. Louis, where she covered the role of Estella in Argento's *Miss Havisham's Fire*. This season for the Curtis Opera Theatre, Ms. Barthelemy plays Cherubino in *Le nozze di Figaro*, La Tasse Chinoise in *L'enfant et les sortilèges* and Baba the Turk in *The Rake's Progress*.

Carolyn Betty, *soprano*
Opera Program, 3rd year
Master of Music degree candidate
Teacher: Marlena Kleinman Malas
Hometown: Wilmington, Delaware, USA

Ms. Betty completed her undergraduate education in 1999 at the Oberlin Conservatory of Music, where she played Sadie in Floyd's *Slow Dusk* and Rose in Weill's *Street Scene*. She has been a member of the ensemble at the Opera Theatre of St. Louis, where she played the Nanny in Argento's *Miss Havisham's Fire*, covered roles in *Le nozze di Figaro* and in the world premiere of Minoru Miki's *Tale of Genji*. She returns to Opera Theatre of St. Louis in the spring of 2002 as a principal artist, playing the First Lady in *Die Zauberflöte*. Ms. Betty received the 1998 Barbara and Stanley Richman Memorial Award and the 2000 Richard Gaddes Award from the Opera Theatre of St. Louis, and was a regional winner in the Metropolitan Opera National Council auditions. Last year for the Curtis Opera Theatre, Ms. Betty sang the title role in Samuel Barber's (Composition '34) *Vanessa*; she previously played the role of Fiordiligi in *Così fan tutte*. Next season, Ms. Betty will be performing in *Macbeth*, *La traviata* and *Susannah* with the Opera Company of Philadelphia.

Jacqueline Bolier, *soprano*
Voice Program, 1st year
Bachelor of Music degree candidate
Teacher: Thomas Schilling, adjunct faculty
Hometown: Port Jefferson, New York, USA

Before transferring to Curtis, Jacqueline Bolier attended the Manhattan School of Music and Hunter College, and spent a summer at both the Music Academy of the West and Centro studi Italiani in Urbania, Italy. She has previously performed Despina in *Così fan tutte*, Zweiter Knabe in *Die Zauberflöte* and Barbarina in *Le nozze di Figaro*. Ms. Bolier is the 1999 first-place winner in the ARTS National Arts Competition, as well as the 1996 and 1997 winner of the Queens College Cultural Heritage Vocal Competition. This season, for the Curtis Opera Theatre, Ms. Bolier sings La Chouette in *L'enfant et les sortilèges*.

Jason Collins, *tenor*
Opera Program, 2nd year
Master of Music degree candidate
Teacher: Marlena Kleinman Malas
Hometown: Beaufort, South Carolina, USA

Mr. Collins earned his Bachelor of Music degree from the Juilliard School, where he debuted with the Juilliard Opera Center in 1998 as Achille di Rosalba in Nino Rota's (Composition '32) *Il cappello di paglia di Firenze*. Performances with the Juilliard Opera Workshop included Tamino in *Die Zauberflöte*, John Adams in Thomson's *The Mother of Us All*, Sam Kaplan in Weill's *Street Scene* and Samuel in Ned Rorem's (Composition '44) *Three Sisters Who Are Not Sisters*. Mr. Collins has performance credits in Aspen Opera Theater Center's *A Midsummer Night's Dream*, Eastman Opera Theatre's *Dialogues des Carmélites* and South Carolina Opera Theater's *Don Pasquale*, *L'impresario in angustie* by Cimarosa, and Offenbach's *L'île de Tulipatan*. For the Chicago Opera Theater, Mr. Collins performed the role of Schweik in Robert Kurka's *The Good Soldier Schweik*, with his performance to be featured on the premiere recording of the opera on Cedille records. Last season for the Curtis Opera Theatre, Mr. Collins performed Nerone in *L'incoronazione di Poppea* and Anatol in *Vanessa*; this season he will sing Tom Rakewell in *The Rake's Progress* and La Théière in *L'enfant et les sortilèges*, as well as Mahler's *Das Lied von der Erde* with the Curtis Chamber Orchestra and the tenor part in Handel's *Messiah* with the Haddonfield Symphony. Next season for the Opera Company of Philadelphia, he will perform El Dancairo in *Carmen*, Malcolm in *Macbeth* and Elder Gleaton in *Susannah*.

Lauren Curnow, *mezzo-soprano*
Opera Program, 3rd year
Master of Music degree candidate
Teacher: Marlena Kleinman Malas
Hometown: Easton, Pennsylvania, USA

Ms. Curnow received her Bachelor's degree in theater arts and English from Muhlenberg College and a Master of Music degree from the Juilliard School. Previous performances include Mrs. Grose in *The Turn of the Screw* at the Chautauqua Institution as well as Lazuli in Chabrier's *L'étoile* and Diana in Cavalli's *Calisto* for the Juilliard Opera Center. Previously at Curtis, Ms. Curnow performed the roles of Ottavia in *L'incoronazione di Poppea* and Erika in Samuel Barber's (Composition '34) *Vanessa*, Dorabella in *Così fan tutte*, Carmen in *La tragédie de*

Carmen and Hermia in *A Midsummer Night's Dream*. She has also sung the Second Lady in *Die Zauberflöte* and Marcellina in *Le nozze di Figaro* for the intern casts at the Opera Company of Philadelphia. In addition, she has participated in the Santa Fe Opera season, where she covered the role of Maddalena in its production of *Rigoletto*, and last summer was at Wolf Trap Opera, where she performed in *Le nozze di Figaro*, *A Midsummer Night's Dream* and Donizetti's *Viva la mamma*. This season Ms. Curnow sings *Das Lied von der Erde* with the Curtis Chamber Orchestra and plays Marcellina in *Le nozze di Figaro*, as well as Kate Pinkerton in the Opera Company of Philadelphia's production of *Madama Butterfly*. She will play Mercédès in OCP's production of *Carmen* next season.

Quirijn de Lang, *baritone*
Opera Program, 2nd year
Master of Music degree candidate
Teacher: Marlena Kleinman Malas
Hometown: Rotterdam, The Netherlands

Mr. de Lang began his vocal studies in the Netherlands and in Milan, Italy. For his studies in the United States, he has received generous support from the International Opera Centrum Nederland. Mr. de Lang earned his Bachelor of Music degree in voice from The Curtis Institute of Music in May 2000. His roles with the Curtis Opera Theatre have included Nerone in *L'incoronazione di Poppea*, Malatesta in *Don Pasquale*, Guglielmo in *Così fan tutte*, Escamillo in *La tragédie de Carmen* and Demetrius in *A Midsummer Night's Dream*; he previously performed Colas in *Bastien und Bastienne*, White Rosebush in the world premiere of Luis Prado's (Composition '96) *The Nightingale and the Rose*, Masetto in *Don Giovanni* and Pelléas in the U.S. premiere of *Impressions de Pelléas*. He also played the Marquis d'Obigny in the intern cast for the Opera Company of Philadelphia's production of *La traviata* and performed in the Philadelphia premiere of Ned Rorem's (Composition '44) song cycle *Evidence of Things Not Seen* for the Philadelphia Chamber Music Society. Mr. de Lang made his professional debut with the Nationale Reisopera in the Netherlands in the summer of 1999 and repeated the role of Papageno in *Die Zauberflöte* in February 2001 for the same company, for which he won an award for Best Performance of the Year. This season he performs in the continental European premiere of Jonathan Dove's opera *Flight* in the Netherlands.

Ramone Diggs, *tenor*
Opera Program, 1st year
Professional Studies Certificate candidate
Teacher: Joan Patenaude-Yarnell
Hometown: Amarillo, Texas, USA

As an undergraduate in the Voice Program, Mr. Diggs' roles with the Curtis Opera Theatre included Arnalta in *L'incoronazione di Poppea*, Ernesto in *Don Pasquale*, Ferrando in *Così fan tutte*, Lysander in *A Midsummer Night's Dream*, Chevalier de la Force in *Dialogues des Carmélites*, Don Ottavio in *Don Giovanni*, Arbace in *Idomeneo* and Erice in *L'Ormindo*. For Opera North's concert performance of *Susannah*, he sang the role of Elder Hayes. Mr. Diggs has also appeared in productions of *Die Zauberflöte* and *The Ballad of Baby Doe*. Before attending Curtis, he was named to the Texas All-State Choir and was a regional winner in the National Association of Teachers of Singing Competition. This season, Mr. Diggs' roles include Sellem in *The Rake's Progress*, Le Petit Vieillard in *L'enfant et les sortilèges* and Don Curzio in *Le nozze di Figaro* for the Curtis Opera Theatre. Mr. Diggs has played Peter in the Opera Company of Philadelphia (OCP) production of *Porgy and Bess* and will play the Notary in *La Périchole* for that ensemble this year; for OCP, he previously sang the roles of the Priest and Armored Man in the intern cast of *Die Zauberflöte* and Don Basilio in the intern cast of *Le nozze di Figaro*. This past summer Mr. Diggs attended the Music Academy of the West and was the 2001 Marilyn Horne Foundation Award winner; he will receive a solo recital in New York City as his prize.

Rachael García, *soprano*
Opera Program, 1st year
Master of Music degree candidate
Teacher: Marlena Kleinman Malas
Hometown: Los Angeles, California, USA

Before transferring to The Curtis Institute of Music, where she received her Bachelor of Music degree in May 2001, Ms. García studied at Yale University, where she performed Villa-Lobos' *Bachianas brasileiras*. For the Curtis Opera Theatre, she has appeared as Amore and Damigella in *L'incoronazione di Poppea*, Norina in *Don Pasquale*, Despina in *Così fan tutte*, Peaseblossom in *A Midsummer Night's Dream*, Mélisande in the U.S. premiere of *Impressions de Pelléas*, Sister Mathilde in *Dialogues des Carmélites* and Erisbe in *L'Ormindo*. She was also featured in Curtis' *Scenes of Love and Hate* and appeared in a prologue to the Curtis production of

La voix humaine, performing songs of Weill. She sang the role of Flora in the intern cast of the Opera Company of Philadelphia's presentation of *La traviata* and performed Danielpour's *Sonnets to Orpheus* with the Curtis Chamber Orchestra. For four summers she served as a faculty member at the Kinhaven Music School, where she performed Schubert's *Der Hirt auf dem Felsen*, Bach's Cantata No. 191 and Fauré's Requiem, among other works. She also attended the Chautauqua Institution for the past three summers, where she played the role of Monica in *The Medium*, Clara in *La vie parisienne* and Miss Jessel in *The Turn of the Screw*, and sang selections from *Madama Butterfly*, as well as excerpts from *West Side Story* and Mass in an all-Bernstein concert. This season, Ms. García will be seen as Susanna in *Le nozze di Figaro* and Le Rossignol in *L'enfant et les sortilèges* for the Curtis Opera Theatre.

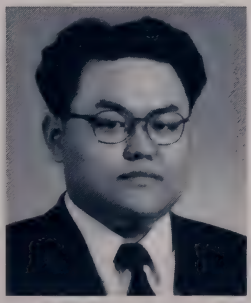
Eve Gigliotti, *soprano*
Opera Program, 2nd year
Master of Music degree candidate
Teacher: Joan Patenaude-Yarnell
Hometown: Yardley, Pennsylvania, USA

Ms. Gigliotti received her Bachelor of Music degree from the Manhattan School of Music in May 1997 and graduated from the Voice Program of The Curtis Institute of Music in May 2000. She spent two summers as an ensemble artist with the Opera Theatre of St. Louis and last summer played Mimì in *La bohème* for the Central City Opera. Ms. Gigliotti is a winner of the Palm Beach Opera Competition and the Mario Lanza Competition, and has performed the roles of the Governess in *The Turn of the Screw*, Zerlina in *Don Giovanni*, Mme. Lidoine in *Dialogues des Carmélites* and Micaela in *La tragédie de Carmen*. Last season she sang Drusilla in *L'incoronazione di Poppea* for the Curtis Opera Theatre, the First Lady in the intern cast of the Opera Company of Philadelphia's production of *Die Zauberflöte*, as well as Sophie Scholl in Zimmermann's *Die weisse Rose* with the Curtis Chamber Orchestra. This season for the Curtis Opera Theatre Ms. Gigliotti performs the role of Anne Trulove in *The Rake's Progress* and La Bergère in *L'enfant et les sortilèges*.

James J. Kee, *baritone*
Voice Program, 1st year
Bachelor of Music degree candidate
Teacher: Joan Patenaude-Yarnell
Hometown: Washington, D.C., USA

Mr. Kee has many performing credits in both opera and professional theater, as a member of the Actor's Equity Association. Some of those credits include Friedrich in the national touring production of *The Sound of Music* with Marie Osmond, Mercutio in *Romeo and Juliet*, Colin in *The Secret Garden* and Capellio in *I Capuleti e i Montecchi*. He also sang the role of Fly in *The Cunning Little Vixen* with the Washington Opera, where he participated in the Washington Opera's Institute for Young Singers. Mr. Kee also performed as the Prince in the Metropolitan Ballet Theatre's production of *The Nutcracker*. His school performances have included Judas in *Jesus Christ Superstar*, Horner in *The Country Wife* and Stone in *City of Angels*. This year for the Curtis Opera Theatre, Mr. Kee performs the roles of Antonio in *Le nozze di Figaro* and Keeper in *The Rake's Progress*.

Charles Kim, *tenor*
Opera Program, 3rd year
Master of Music degree candidate
Teacher: Marlena Kleinman Malas
Hometown: Seoul, Korea



Mr. Kim holds a Bachelor of Music degree from the Seoul National University, where he studied voice with Sung Gil Kim. He performed the Duke of Mantua in a production of *Rigoletto* at the National Theatre in Seoul and Riccardo in *Un ballo in maschera* while a student at Seoul National University. Mr. Kim is the recipient of numerous awards, including first prize in the 1996 Li-Dae-Ung National Competition, the 1997 Joung-Ang Press National Competition and the 1998 Schubert Lied National Competition. Previously for the Curtis Opera Theatre Mr. Kim played the roles of Ferrando in *Così fan tutte* and Don José in *La tragédie de Carmen*, and he has played Rinuccio in *Gianni Schicchi* for the Chautauqua Institution. Mr. Kim has also sung Tamino in *Die Zauberflöte* for the Opera Company of Philadelphia's intern cast.

Jeffrey Kim, *countertenor*
Opera Program, 1st year
Professional Studies Certificate candidate
Teacher: Joan Patenaude-Yarnell
Hometown: Beverly Hills, California, USA

In 1996, Mr. Kim made his professional debut as Cherubino in *Le nozze di Figaro* with Opera California. He is the winner of numerous awards, including the Los Angeles Music Center's Spotlight Grant and a scholarship from the Philadelphi Foundation. For the Curtis Opera Theatre, he was previously featured in several baroque works in *Scenes of Love and Hate* and performed the roles of Toby in Gian Carlo Menotti's (Composition '33) *The Medium*, Yniold in the U.S. premiere of *Impressions de Pelléas*, Oberon in *A Midsummer Night's Dream* and Ottone in *L'incoronazione di Poppea*. Previously, Mr. Kim sang the role of Cherubino in the intern cast of the Opera Company of Philadelphia's (OCP) production of *Le nozze di Figaro* and played Cherubino in the OCP's outreach production of John Davies' *Three Little Pigs*, a children's opera set to music by Mozart; this past summer, he performed Oberon in *A Midsummer Night's Dream* as a Filene Young Artist with Wolf Trap Opera. This season Mr. Kim will sing the title role in the Curtis Opera Theatre's production of *L'enfant et les sortilèges* and Ottone in the Pittsburgh Opera Center's production of *L'incoronazione di Poppea*.

Dimitrie Lazich, *baritone*
Opera Program, 1st year
Master of Music degree candidate
Teacher: Marlena Kleinman Malas
Hometown: Clarion, Pennsylvania, USA

Mr. Lazich received his Bachelor's degree from Carnegie Mellon University in 1999 and continued his education at the Cincinnati Conservatory of Music and the Opera Studio Nederland in Amsterdam, where he performed Junius in *The Rape of Lucretia* and Dr. Falke in *Die Fledermaus*. He has also sung leading roles in *Così fan tutte*, *Die Zauberflöte*, *L'incoronazione di Poppea* and in the musicals *A Day in Hollywood, A Night in the Ukraine*; *The Phantom*; and *Gypsy*. In concert he has performed *The Creation*, *Messiah*, *Missa Criolla* and Schubert's Mass in C. In th summer of 1999, Mr. Lazich participated in the Sante Fe Young Artist Progran For the Curtis Opera Theatre this season he will sing Count Almaviva in *Le nozze di Figaro* and Nick Shadow in *The Rake's Progress*.

iona Murphy, mezzo-soprano
oice Program, 1st year
iploma candidate
eacher: Joan Patenaude-Yarnell
ometown: Dublin, Ireland

iona Murphy received her Bachelor of Arts degree om the University College, Dublin. In Ireland, she udied voice with Veronica Dunne at the Royal Irish cademy of Music. She has performed Clori in Cavalli's *Egisto* and Mrs. Herring *Albert Herring* at the Royal Irish Academy, Glascha in *Kátyà Kabanová* for pera Ireland, Prince Orlofsky in *Die Fledermaus* for Co-Opera, as well as La orvegliante in Riccardo Zandonai's *Conchita* and Cherubino in *Le nozze di igaro* for Wexford Festival Opera. Ms. Murphy has also performed in concerts nd recital throughout Ireland, sponsored by the Bank of Ireland and the Vocal leritage Society of Ireland, and she is the recipient of several awards including e Drawingroom Ballad Trophy and the Pearl Atock Trophy for Mezzo-Soprano, ven by Feis Ceoil, Ireland's national vocal competition. This season for the urtis Opera Theatre she performs the roles of Cherubino in *Le nozze di Figaro*, n Pâtre in *L'enfant et les sortilèges* and Mother Goose in *The Rake's Progress*.

my Orsulak, *soprano*
pera Program, 1st year
rofessional Studies Certificate candidate
eacher: Marlena Kleinman Malas
ometown: Normal, Illinois, USA

my Orsulak previously attended the North Carolina chool of the Arts and the Manhattan School of Music efore transferring to Curtis. She has participated in the hautauqua Institution Vocal Program and has been a member of the ensemble the Opera Theatre of St. Louis. While in St. Louis she covered the role of imì in *La bohème* and sang the Nanny in Argento's *Miss Havisham's Fire*. At hautauqua Ms. Orsulak performed the roles of Gabrielle in *La vie parisienne*, ucy Brown in *Die Dreigroschenoper* and Mimì in Act I of *La bohème*. She also overed the role of the Female Chorus in *The Rape of Lucretia* at the Manhattan chool of Music. Ms. Orsulak is the first-place winner of the Sigma Alpha Iota ward and the Lotte Lenya Competition, both in 2000. She has performed in oncerts and recitals at Chautauqua, the 92nd-Street Y and Symphony Space in ew York City. This season for the Curtis Opera Theatre, Ms. Orsulak performs e Countess in *Le nozze di Figaro* and La Chauve-Souris in *L'enfant et les sortilèges*.

Robert Pomakov, *bass*
Opera Program, 1st year
Master of Music degree candidate
Teacher: Spiro Malas, adjunct faculty
Hometown: Toronto, Ontario, Canada

Bass Robert Pomakov is a 1999 graduate of Canada's world-renowned St. Michael's Choir School and graduated from the Voice Program at The Curtis Institute of Music with a Bachelor of Music degree in May 2001. He began studies with Canadian tenor John Arab, worked with accompanist and coach Brahm Goldhamer, and made his professional operatic debut in 1999 with baritone Dmitri Hvorostovsky and the Canadian Opera Company Orchestra. He made his Carnegie Hall debut with the Oratorio Society of New York and his Concertgebouw debut with the European Union Baroque Orchestra. Mr. Pomakov has been a prize winner at the Queen Elisabeth Competition of Belgium, Plácido Domingo's Operalia, the Oratorio Society of New York Solo Competition, the George London Foundation, Marilyn Horne Foundation and the Canadian Music Competition. He was a recipient of the 1999 Victoria Scholars grant and won first prize in the 1997 Kiwanis Music Festival of Greater Toronto. Mr. Pomakov's roles include the Commendatore and Masetto in *Don Giovanni*, Osmin in *Die Entführung aus dem Serail*, Don Alfonso in *Così fan tutte*, Figaro, Antonio and Bartolo in *Le nozze di Figaro*, Colline in *La bohème*, Arkel in *Pelléas et Melisande*, Seneca in *L'incoronazione di Poppea*, Quince in *A Midsummer Night's Dream*, the title role in *Don Pasquale* and the Doctor in Samuel Barber's (Composition '34) *Vanessa*. This year Mr. Pomakov makes his Canadian Opera Company mainstage debut as Varlaam in *Boris Godunov* and will also sing Verdi's Requiem with that ensemble. This season for the Curtis Opera Theatre, Mr. Pomakov sings Un Arbre in *L'enfant et les sortilèges* and the title role in *Le nozze di Figaro*.

Howard Reddy, *baritone*
Voice Program, 2nd year
Diploma candidate
Teacher: Joan Patenaude-Yarnell
Hometown: Carlow, Ireland

Mr. Reddy, a Fulbright scholar who also receives support from the O'Reilly Foundation, previously studied voice with Veronica Dunne at the Leinster School of Music and Drama in Dublin and is a graduate of the National University of Ireland

vith a degree in law and business. He was a junior- and senior-prize winner at he Feis Ceoil, Ireland's national vocal competition, a finalist in the RTE Singer of the Future Competition and the winner of the 1999 West Belfast Opera Award. Mr. Reddy has been a regular performer with the Irish Royal Academy Opera Studio, performing the title role in scenes from *Don Giovanni*, Figaro and he Count in scenes from *Le nozze di Figaro* and Le Grand Prêtre in scenes from *Samson et Dalila*. He made his debut recital in November 1999 at Ireland's National Concert Hall and has participated in summer opera programs in Northern Ireland and Urbania, Italy, where he first studied with Joan Patenaude-Farnell. Mr. Reddy's oratorio work includes Fauré's Requiem and Mozart's Mass in C. Last year he sang the roles of Liberto, Consul and Lucano in the Curtis Opera Theatre production of *L'incoronazione di Poppea*, and this year he will play Count Almaviva in *Le nozze di Figaro*.

oslin Romphf, *soprano*
Opera Program, 1st year
Master of Music degree candidate
Teacher: Betti McDonald, adjunct faculty
Hometown: Victoria, British Columbia, Canada

Ms. Romphf received her Bachelor of Music degree from The Curtis Institute of Music in May 2001. She was the 999 winner of the Young Canadian Mozart Singers Competition in Toronto and in 2001 won third place in the Edmonton ymphony Orchestra Canadian Concerto Competition. Last season for the Curtis Opera Theatre she performed Nutrice in *L'incoronazione di Poppea* and the tle role in Samuel Barber's (Composition '34) *Vanessa*. She previously performed Mrs. Gobineau in the Curtis Opera Theatre's production of Gian Carlo Menotti's (Composition '33) *The Medium*, Elle in *La voix humaine* and Donna Anna in *Don Giovanni*, and sang Fiordiligi in a reading of *Così fan tutte* with the Curtis Symphony Orchestra. She also played the role of Madame Cortese in *viaggio a Reims* at the Music Academy of the West, under the direction of Marilyn Horne, for the Academy's 50th-anniversary season. She has given recitals with Mikael Eliasen in Philadelphia and with Robert Holliston as part f Victoria's St. John the Divine recital series. This season Ms. Romphf plays Gianetta in the Opera Company of Philadelphia's production of *L'elisir d'amore* nd Le Feu in the Curtis Opera Theatre presentation of *L'enfant et les sortilèges*.

Matthew Rose, *bass*
Opera Program, 1st year
Professional Studies Certificate candidate
Teacher: Marlena Kleinman Malas
Hometown: Bourne, Lincolnshire, Great Britain

Mr. Rose began singing in the choir of Seaford College near Chichester, West Sussex, where he sang solos, including Fauré's Requiem, as both a boy treble and a bass. He then went to study music for two years at Canterbury, where he performed such roles as Noye in Britten's *Noye's Fludde* and Collatinus in *The Rape of Lucretia*. Mr. Rose has also sung oratorio, including Handel's *Messiah*, Haydn's *The Creation*, requiems by Mozart, Howells and Fauré, and Rossini's Petite messe solennelle. During the summers, Mr. Rose has attended the prestigious Britten-Pears School and the Chautauqua Institution. Past Curtis roles include Seneca in *L'incoronazione di Poppea*, the Doctor in Samuel Barber's (Composition '34) *Vanessa*, Don Alfonso in *Così fan tutte*, Theseus in *A Midsummer Night's Dream*, Arkel in the U.S. premiere of *Impressions de Pelléas* and the Commendatore in *Don Giovanni*. Mr. Rose has performed the role of the Speaker in the intern cast of the Opera Company of Philadelphia's *Die Zauberflöte*, where he previously interned the role of Antonio for their production of *Le nozze di Figaro*. This season for OCP, Mr. Rose plays Prince Yamidori in Madam Butterfly and next year will be performing in three of their productions: *Macbeth*, *La traviata* and *Ariadne auf Naxos*. For the Curtis Opera Theatre this year, he performs the roles of Bartolo in *Le nozze di Figaro*, Le Fauteuil in *L'enfant et les sortilèges* and Trulove in *The Rake's Progress*. Mr. Rose recently returned from a British and Asian tour of *Curlew River* with the Britten-Pears School.

Karen Slack, *soprano*
Opera Program, 2nd year
Professional Studies Certificate candidate
Teacher: Joan Patenaude-Yarnell
Hometown: Philadelphia, Pennsylvania, USA

Last season for the Curtis Opera Theatre Ms. Slack sang the title role in *L'incoronazione di Poppea* and also performed Donna Anna in *Don Giovanni* in Manila, Philippines. For the Curtis Opera Theatre, she previously performed Donna Anna in *Don Giovanni* and Tatyana in *Eugene Onegin*, and this season will play the Countess in *Le nozze di Figaro* and La Princesse in *L'enfant et les sortilèges*. Last season she also performed the role of Lily in the Opera Company of

Philadelphia's production of *Porgy and Bess* and this season will sing Guadalena in its production of *La Périchole*. Other performances this year include Brahms' Requiem with the Mendelssohn Club in Philadelphia and with the Lancaster Symphony, and a *Messiah* with the Haddonfield Symphony. She has appeared as the Countess in the intern cast of the Opera Company of Philadelphia's production of *Le nozze di Figaro* and Mimì in the intern cast of their production of *La bohème*. For two summers she served as an apprentice artist with the Santa Fe Opera, where she played the Confidante in *Elektra* and covered the roles of the Countess in *Le nozze di Figaro*, Ilia in *Idomeneo* and Manja in Emmerich Kalman's *Countess Maritza*. She appeared in a concert performance of *La bohème* at Weill Recital Hall in New York and was the Alice Ford understudy for the Opera Company of Philadelphia's production of *Falstaff*. Ms. Slack has performed in concert in Moscow, St. Petersburg, Prague and Vienna. In addition, she has won numerous competitions and awards, including the National Arts Club Vocal Competition, the Rosa Ponselle International Competition for the Vocal Arts, the National Association of Negro Musicians Competition, the Mario Lanza Vocal Competition and the Mellini Excellence in Music Award. Ms. Slack was also a winner in the 1999 Licia Albanese-Puccini Foundation Competition and received a 2000 George London Foundation Award and the 2001 Liederkranz Foundation Award; she is also a scholarship recipient from the Marian Anderson Historical Society. Ms. Slack is represented by Astral Artistic Services.

Hanan Tarabay, *mezzo-soprano*
Voice Program, 2nd year
Bachelor of Music degree candidate
Teacher: Marlena Kleinman Malas
Hometown: Gulf Breeze, Florida, USA

Ms. Tarabay is a graduate of the Interlochen Arts Academy, where she performed roles in numerous opera scenes, including Mrs. Ford in Nicolai's *The Merry Wives of Windsor*, Madame Flora in Gian Carlo Menotti's (Composition '33) *The Medium*, the title role in *Orfeo*, Hänsel in *Hänsel und Gretel*, Dorabella in *Così fan tutte* and the title role in *Carmen*. Also at Interlochen, Ms. Tarabay was the vocal soloist for *Festival 2000* and *Collage '99*, and was a member of the Academy's Choir and Chamber Singers. She has performed with the opera companies of Pensacola and Coral Gables and the Pensacola Symphony Orchestra, and participated in the Spoleto Vocal Symposia in Spoleto, Italy. Ms. Tarabay also attended the Boston University Tanglewood Institute and the Walnut Hill School of the Arts as a dance major, having studied classical and modern dance

for 14 years. A winner of the National Foundation for the Advancement in the Arts Talent Search, she won first place in the Florida State Vocal Concerto Competition and is a recipient of the Kahn Scholarship, given by the Pensacola Music Study Club. Last season at Curtis Ms. Tarabay sang La Fortuna in *L'incoronazione di Poppea* and this year she will sing Barbarina in *Le nozze di Figaro*, La Chatte in *L'enfant et les sortilèges* and Mother Goose in *The Rake's Progress*. This past summer she sang in concert with Renée Fleming and Plácido Domingo at the Spoleto Festival in Italy.

Tammy Tyburczy, *soprano*
Opera Program, 2nd year
Master of Music degree candidate
Teacher: Marlena Kleinman Malas
Hometown: Staten Island, New York, USA

Ms. Tyburczy previously attended the Juilliard School, from which she graduated in May 2000 with a Bachelor of Music degree. At Juilliard, she performed Pamina in *Die Zauberflöte* and participated in a Régine Crespin master class sponsored by the Marilyn Horne Foundation. Ms. Tyburczy has sung the role of Laurie in *The Tender Land* at the Kaye Playhouse at Hunter College in a concert performance with the Orchestra of St. Luke's. Last season for the Curtis Opera Theatre Ms. Tyburczy performed the title role in *L'incoronazione di Poppea* and Norina in *Don Pasquale*, and this season she will sing Susanna in *Le nozze di Figaro*, Une Pastourelle in *L'enfant et les sortilèges* and Anne Trulove in *The Rake's Progress*. She has won numerous competitions and awards, including the Richmond Choral Society Scholarship Competition, the College of Staten Island/CUNY Young Artists Competition and the inaugural Rosa Ponselle Young New Yorkers Competition.

D. Renard Young, *baritone*
Opera Program, 2nd year
Master of Music degree candidate
Teacher: Patricia McCaffrey, adjunct faculty
Hometown: Detroit, Michigan, USA

Last season Mr. Young was seen as Ottone in *L'incoronazione di Poppea* and Dr. Malatesta in *Don Pasquale* for the Curtis Opera Theatre. As a member of Curtis' Voice Program, he has also performed Guglielmo in *Così fan tutte*, Escamillo in *La tragédie de Carmen*, Starveling in *A Midsummer Night's Dream*,

setto in *Don Giovanni*, Golaud in the U.S. premiere of *Impressions de Pelléas* d the Premier Officier in *Dialogues des Carmélites*. Raised in Michigan, Mr. ung attended the prestigious Interlochen Arts Academy, where he studied nposition and voice. Mr. Young has also appeared in concert with the amber Orchestra of Philadelphia (formerly Concerto Soloists of iladelphia), conducted by Ignat Solzhenitsyn (Piano & Conducting '95), and formed Bach's Cantata No. 140: *Wachet auf, ruft uns die Stimme* with Itzhak lman. This past summer, Mr. Young performed Ramiro in *L'heure espagnole* at Tanglewood Music Center under the baton of Seiji Ozawa. This season for Curtis Opera Theatre, Mr. Young plays the title role in *Le nozze di Figaro*, Le at in *L'enfant et les sortilèges* and Nick Shadow in *The Rake's Progress*.

THE CURTIS INSTITUTE OF MUSIC
Gary Graffman, President/Director
1726 Locust Street, Philadelphia, PA 19103
215-893-5252
www.curtis.edu

THE CURTIS INSTITUTE OF MUSIC

RECITAL SERIES
2001/2002 SEASON

THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, President/Director

Tribute to the Victims of September 11

Friday, September 21, 2001
Field Concert Hall, 8 p.m.

❧

***Fratres II* for Violin and Piano** — Arvo Pärt (b. 1935)

Pavel Ilyashov, *violin*
Anna Polonsky, *piano*

Canticle III: *Still Falls the Rain*, Op. 55 — Benjamin Britten (1913-1976)

Jason Collins, *tenor*
Adam Krauthamer, *horn*
Mikael Eliasen, *piano*

from String Quartet in B minor, Op. 11 — Samuel Barber (1910-1981)
Molto adagio

Benjamin Bowman, *violin*
Esther Hoppe, *violin*
Anton Jivaev, *viola*
Efe Baltacigil, *cello*

***Moments musicaux*, Op. 16** — Sergei Rachmaninoff (1873-1943)
No. 1 in B-flat minor
No. 4 in E minor

Christina Anum-Dorhuso, *piano*

Tribute to the Victims of September 11

Each of us is dealing with the events of September 11 in our own way. Immediately following the hijacking and deliberate crashing of four planes in New York, Washington and western Pennsylvania, and the ensuing collapse of the twin towers of the World Trade Center, Curtis students were eager to do what they could to help alleviate the pain and suffering they saw around them. At an all-student meeting the following day, they talked of ways in which they could help. In addition to giving blood or volunteering their time, they were excited by the idea of offering their music to promote healing. This concert is the result of that meeting.

It is our hope that sharing the music tonight will help all of us to heal. It is our further hope that, in recognition of this musical offering, every member of the audience will join with the Curtis family in making a contribution to the American Red Cross.

Contributions of any size are welcome and can be made using the envelope on your seat. We ask that you complete the information on the front of the envelope, which the Red Cross has requested. Completed, sealed contribution envelopes can then be handed to a Curtis staff member (designated staff members are wearing Tribute Concert nametags) on your way out after the concert, and will be immediately forwarded to the Red Cross. Thank you for joining us tonight in tribute to the victims of September 11th, and for your generous support of the Red Cross' relief effort.

Over, please...

Canticle III: *Still Falls the Rain,* Op. 55
Music by Benjamin Britten
Words by Edith Sitwell

Still falls the rain…
Dark as the world of man,
Black as our loss—
Blind as the nineteen hundred and forty nails upon the cross.

Still falls the rain…
With a sound like the pulse of the heart
That is changed to the hammer-beat in the Potter's Field,
And the sound of the impious feet on the tomb:

Still falls the rain…
In the field of blood where the small hopes breed
And the human brain nurtures its greed,
That worm with the brow of Cain.

Still falls the rain…
At the feet of the starved man hung upon the cross.
Christ that each day, each night, nails there,
Have mercy on us—on Dives and on Lazarus:
Under the rain the sore and the gold are as one.

Still falls the rain...
Still falls the blood from the starved man's wounded side:
He bears in his heart all wounds—those of the light that died,
The last faint spark in the self-murdered heart,
The wounds of the sad uncomprehending dark,
The wounds of the baited bear—
The blind and weeping bear whom the keepers beat on his helpless flesh
The tears of the hunted hare.

Still falls the rain—
Then O Ile leape up to my God: who pulles me doune—
See, see where Christ's blood streames in the firmament:
It flows from the brow we nailed upon the tree
Deep to the dying, to the thirsting heart that holds the fires of the world—
Dark-smirched with pain as Caesar's laurel crown.

Then sounds the voice of One who like the heart of man
Was once a child who among beasts has lain—
'Still do I love, still shed my innocent light, my Blood, for thee.'

Yesterday — John Lennon/Paul McCartney (1940-1980) (b. 1942)
arranged by Ed Kocher

"Ave Maria" from *Otello* — Giuseppe Verdi (1813-1901)
transcribed by Scott Hartman

from *Myths and Legends* — Eric Ewazen (b. 1954)
Adagio

"Achieved is the Glorious Work" — Joseph Haydn (1732-1809)
from *The Creation*, Hob. XXI:2
arranged by Donald G. Miller

The Rittenhouse Trombone Quartet
Ryan Johnstone, *trombone*
David Rumbaugh, *trombone*
Anthony Wise, *trombone*
Zachary Bond, *bass trombone*

from Octet in E-flat major, Op. 20 — Felix Mendelssohn (1809-1847)
Allegro moderato, ma con fuoco

Benjamin Bowman, *violin*
Esther Hoppe, *violin*
Jung-Min Amy Lee, *violin*
Erin Keefe, *violin*
Anton Jivaev, *viola*
Anthony Devroye, *viola*
Priscilla Lee, *cello*
Efe Baltacigil, *cello*

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Christina Anum-Dorhuso, student of Eleanor Sokoloff

Efe Baltacigil, student of Peter Wiley

Zachary Bond, student of Blair Bollinger

Benjamin Bowman, student of Aaron Rosand

Jason Collins, student of Mikael Eliasen

Anthony Devroye, student of Roberto Díaz & Michael Tree

Pavel Ilyashov, student of Ida Kavafian & Jaime Laredo

Anton Jivaev, student of Roberto Díaz

Ryan Johnstone, student of Nitzan Haroz

Erin Keefe, student of Ida Kavafian & Arnold Steinhardt

Adam Krauthamer, student of Jerome Ashby

Jung-Min Amy Lee, student of Ida Kavafian

Priscilla Lee, student of David Soyer

David Rumbaugh, student of Nitzan Haroz

Anthony Wise, student of Nitzan Haroz

Samuel Barber (Composition '34)

Esther Hoppe (Violin '00)

Mikael Eliasen, Head of the Vocal Studies Department

Anna Polonsky, Staff Pianist

THE CURTIS INSTITUTE OF MUSIC

RECITAL SERIES
2001/2002 SEASON

The Curtis Institute of Music

Gary Graffman, President/Director

Fellowship Recital

Monday, October 1, 2001
Field Concert Hall, 11:00 a.m.

Sonata for Violin and Piano — Maurice Ravel (1875-1937)

Allegretto
Blues: Moderato
Perpetuum mobile: Allegro

Soovin Kim, *violin*
Anna Polonsky, *piano*

Mazurka in B-flat major, Op. 7, No. 1
Mazurka in A minor, Op. 17, No. 4 — Frédéric Chopin (1810-1849)

Anna Polonsky, *piano*

Claire de lune
transcribed by Louis Carembat — Claude Debussy (1862-1918)

Preludes for Piano
transcribed by Jascha Heifetz
Allegro ben ritmato e deciso
Andante con moto e poco rubato
Allegro ben ritmato e deciso

George Gershwin
(1898-1937)

***Zigeunerweisen*, Op. 20**

Pablo de Sarasate
(1844-1908)

Soovin Kim, *violin*
Anna Polonsky, *piano*

Soovin Kim (Violin '99)

Anna Polonsky (Piano '99), Staff Pianist

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THE CURTIS INSTITUTE OF MUSIC

RECITAL SERIES
2001/2002 SEASON

THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, President/Director

Recital for the Board of Overseers

Friday, October 12, 2001
Field Concert Hall, 8:30 p.m.

"Frightened" — Gian Carlo Menotti (b. 1911)
from *The Medium*

Meredith Arwady, *contralto*

"Steal Me, Sweet Thief" — Menotti
from *The Old Maid and the Thief*

Karen Slack, *soprano*

"Papers" — Menotti
from *The Consul*

Carolyn Betty, *soprano*

Donald St. Pierre, *piano*

Appalachian Spring,
Suite for Thirteen Instruments

Aaron Copland
(1900-1990)

Andrea Kaplan, *flute*
Victoria Luperi, *clarinet*
Adrian Morejon, *bassoon*
Wen-Yin Chan, *piano*
Helena Baillie, *violin*
Hye-Jin Kim, *violin*
Katie Hyun, *violin*
Erin Keefe, *violin*
Carrie Dennis, *viola*
Sharon Wei, *viola*
Helen Lee, *cello*
Yumi Kendall, *cello*
William Farrington, *double bass*
John B Hedges, *conductor*

Photographic and recording equipment may not be used in Field Concert Hall.

Meredith Arwady, student of Mikael Eliasen

Helena Baillie, student of Ida Kavafian & Arnold Steinhardt

Carolyn Betty, student of Mikael Eliasen

Wen-Yin Chan, student of Peter Serkin

Carrie Dennis, student of Joseph de Pasquale & Michael Tree

William Farrington, student of Harold Hall Robinson

John B Hedges, student of Richard Danielpour

Katie Hyun, student of Aaron Rosand

Andrea Kaplan, student of Julius Baker & Jeffrey Khaner

Erin Keefe, student of Ida Kavafian & Arnold Steinhardt

Yumi Kendall, student of David Soyer

Hye-Jin Kim, student of Ida Kavafian & Jaime Laredo

Helen Lee, student of David Soyer

Victoria Luperi, student of Donald Montanaro

Adrian Morejon, student of Bernard Garfield

Karen Slack, student of Mikael Eliasen

Sharon Wei, student of Roberto Díaz & Karen Tuttle

Donald St. Pierre, Opera & Voice Coach

THE CURTIS INSTITUTE OF MUSIC

RECITAL SERIES
2001/2002 SEASON

THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, President/Director

The Jimmy Brent Concert

Sunday, October 14, 2001
Field Concert Hall, 2 p.m.

❧

Five-Day Deodorant on the Seventh Day — James R. Brent (1953-1979)

A Star Shines Forever — Brent

Thomas Lawton, *piano*

Sonata in B minor, BWV 1030 — Johann Sebastian Bach (1685-1750)

Andante
Largo e dolce
Presto

Andrea Kaplan, *flute*
Qiong-Yan Jenny Chai, *piano*

Nocturne in F-sharp minor, Op. 48, No. 2 — Frédéric Chopin (1810-1849)

Qiong-Yan Jenny Chai, *piano*

Introduction and Variations on "Trockne Blumen," Op. Post. 160, D. 802 — Franz Schubert (1797-1828)

Andrea Kaplan, *flute*
Qiong-Yan Jenny Chai, *piano*

Qiong-Yan Jenny Chai, student of Seymour Lipkin

Andrea Kaplan, student of Julius Baker & Jeffrey Khaner

Thomas Lawton, piano, guest

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NEXT RECITAL...

Mon., October 15
Field Concert Hall, 8:00 p.m.

Bach *Partita No. 4 in D major, BWV 828*

Chopin *Andante spianato et Grande polonaise brillante, Op. 22*
Chu-Fang Huang, piano

Bartók *Sonata for Two Pianos and Percussion*
Luke Giannini, percussion
Raúl Vergara, percussion
Hugh Sung, piano
Sean Kennard, piano

Smetana *Quartet No. 1 in E minor, "From My Life"*
Hye-Jin Kim, violin
Shana Douglas, violin
Rachel Ku, viola
Earl Lee, cello

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THE CURTIS INSTITUTE OF MUSIC

RECITAL SERIES
2001/2002 SEASON

The Edith L. and Robert Prostkoff
Memorial Concert Series

THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, President/Director

First Student Recital

Monday, October 15, 2001
Field Concert Hall, 8 p.m.

Partita No. 4 in D major, BWV 828 — Johann Sebastian Bach (1685-1750)

- Ouverture
- Allemande
- Courante
- Aria
- Sarabande
- Menuet
- Gigue

Andante spianato et Grande polonaise brillante, Op. 22 — Frédéric Chopin (1810-1849)

Chu-Fang Huang, *piano*

Quartet No. 1 in E minor, "From My Life" — Bedřich Smetana (1824-1884)

Allegro vivo appassionato
Allegro moderato a la polka
Largo sostenuto
Vivace

Hye-Jin Kim, *violin*
Shana Douglas, *violin*
Rachel Ku, *viola*
Earl Lee, *cello*

INTERMISSION

Sonata for Two Pianos and Percussion — Béla Bartók (1881-1945)

Assai lento — Allegro molto
Lento, ma non troppo
Allegro non troppo

Hugh Sung, *piano*
Sean Kennard, *piano*
Luke Giannini, *percussion*
Raúl Vergara, *percussion*

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The Bartók was prepared by Hugh Sung.

The Smetana was prepared by Orlando Cole.

Shana Douglas, student of Ida Kavafian & Arnold Steinhardt

Luke Giannini, student of Don Liuzzi

Chu-Fang Huang, student of Claude Frank

Sean Kennard, student of Eleanor Sokoloff

Hye-Jin Kim, student of Ida Kavafian & Jaime Laredo

Rachel Ku, student of Joseph de Pasquale

Earl Lee, student of Orlando Cole & Lynn Harrell

Raúl Vergara, student of Don Liuzzi

Hugh Sung, Director of Instrumental Accompaniment & Student Recitals

THE CURTIS INSTITUTE OF MUSIC

RECITAL SERIES
2001/2002 SEASON

The Curtis Institute of Music

Gary Graffman, President/Director

Faculty Recital
Jeffrey Khaner, flute
Charles Abramovic, piano

Tuesday, October 16, 2001
Field Concert Hall, 8 p.m.

Sonatina, Op. 13 — Lennox Berkeley (1903-1989)
- Moderato
- Adagio
- Allegro moderato

Duet Variations, Op. 30 — David Matthews (b. 1943)

Sonata, Op. 121 — Malcolm Arnold (b. 1921)
- Allegro
- Andantino
- Maestoso con molto ritmico

Intermission

Spring Days — Iain Hamilton (1922-2000)

The Linnet
Primroses
Swifts

Sonatina — Nicholas Maw (b. 1935)

Allegro, con spirito
Lento
Allegro vivo

Sonata, Op. 120 — Edwin York Bowen (1884-1961)

Allegro non troppo
Andante piacevole
Allegro con fuoco

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Biographies

Jeffrey Khaner, flute

A member of the Curtis faculty since 1985, Jeffrey Khaner has served as principal flute of the Philadelphia Orchestra since 1990, a position he had previously held with the Cleveland Orchestra. Prior to his Cleveland appointment, Mr. Khaner was principal flute of the Atlantic Symphony in Halifax, Canada, and the Mostly Mozart Festival in New York, and co-principal flute of the Pittsburgh Symphony. A native of Montreal, Mr. Khaner studied with Jeanne Baxtresser and, later, with Julius Baker at the Juilliard School, where he received a Bachelor of Music degree with honors in 1980. Mr. Khaner has given recitals and master classes in the U.S. and abroad, and he has appeared as soloist with the Montreal Symphony, Philadelphia Orchestra, Cleveland Orchestra and Atlantic Symphony, among others.

Charles Abramovic, piano

Philadelphia native Charles Abramovic (Piano '76) has an active career as a soloist, accompanist and chamber musician. A frequent collaborator with instrumentalists and singers, he has performed in major concert halls throughout the United States, Canada, Europe and Japan. Mr. Abramovic has also appeared as soloist with numerous orchestras, including the Baltimore and Pittsburgh symphonies. First-prize winner in the 1980 American Chopin and American National Piano competitions and the 1981 Piano Teacher's Congress Competition, Mr. Abramovic received the 1997 Career Development Award from the Musical Fund Society of Philadelphia. Mr. Abramovic graduated from The Curtis Institute of Music in 1976, having studied with Eleanor Sokoloff.

THE CURTIS INSTITUTE OF MUSIC

RECITAL SERIES
2001/2002 SEASON

The Edith L. and Robert Prostkoff
Memorial Concert Series

The Curtis Institute of Music

Gary Graffman, President/Director

Second Student Recital

Wednesday, October 17, 2001
Field Concert Hall, 8 p.m.

Sonata No. 9 in A major, Op. 47, "Kreutzer" — Ludwig van Beethoven (1770-1827)

Adagio sostenuto—Presto
Andante con variazioni
Finale: Presto

Angelia Cho, *violin*
Christina Anum-Dorhuso, *piano*

Intermission

Sonata No. 3 in C major, Op. 2, No. 3 — Beethoven

Allegro con brio
Adagio
Scherzo: Allegro
Allegro assai

Ballade No. 2 in F major, Op. 38 — Frédéric Chopin (1810-1849)

Hyo-Sun Lim, *piano*

Sonata No. 2 in D major, Op. 58 — Felix Mendelssohn (1809-1847)

Allegro assai vivace
Allegretto scherzando
Adagio
Molto allegro e vivace

Jonah Kim, *cello*
Susanne Juliet Son, *piano*

Christina Anum-Dorhuso, student of Eleanor Sokoloff

Angelia Cho, student of Ida Kavafian

Jonah Kim, student of Orlando Cole & Lynn Harrell

Hyo-Sun Lim, student of Gary Graffman

Susanne Juliet Son (Piano '93)

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NEXT RECITAL...

Fri., October 19
Field Concert Hall, 8:00 p.m.

90th-Birthday Tribute to Gian Carlo Menotti

Menotti *"Afraid, am I afraid?" from The Medium*
Meredith Arwady, contralto

Menotti *"Oh, Sweet Jesus" from The Saint of Bleecker Street*
Amy Orsulak, soprano

Menotti *"Papers" from The Consul*
Carolyn Betty, soprano

Menotti *"Steal Me, Sweet Thief" from The Old Maid and the Thief*
Karen Slack, soprano

Mikael Eliasen, piano

Menotti *Suite for Two Violoncellos and Piano*
Efe Baltacigil, cello
Priscilla Lee, cello
Christina Anum-Dorhuso, piano

Menotti *Violin Concerto in A minor*
Jennifer Koh, violin
Hugh Sung, piano

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2001/2002 SEASON

The Edith L. and Robert Prostkoff
Memorial Concert Series

The Curtis Institute of Music

Gary Graffman, President/Director

Third Student Recital

Friday, October 19, 2001
Field Concert Hall, 8 p.m.

90th-Birthday Tribute to Gian Carlo Menotti

Violin Concerto in A minor — Gian Carlo Menotti (b. 1911)

Allegro moderato
Adagio ma non troppo
Allegro vivace

Jennifer Koh, *violin*
Hugh Sung, *piano*

Suite for Two Violoncellos and Piano — Menotti

Introduction: Andante maestoso, ma con moto
Scherzo: Allegro
Arioso: Lento, rubato
Finale: Allegro

Efe Baltacigil, *cello*
Priscilla Lee, *cello*
Christina Anum-Dorhuso, *piano*

Intermission

"Oh, Sweet Jesus" from *The Saint of Bleecker Street* Menotti

Amy Orsulak, *soprano*

"Afraid, am I afraid?" from *The Medium* Menotti

Meredith Arwady, *contralto*

"Steal Me, Sweet Thief" from *The Old Maid and the Thief* Menotti

Karen Slack, *soprano*

"Papers" from *The Consul* Menotti

Carolyn Betty, *soprano*

Mikael Eliasen, *piano*

Christina Anum-Dorhuso, student of Eleanor Sokoloff
Meredith Arwady, student of Mikael Eliasen
Efe Baltacigil, student of Peter Wiley
Carolyn Betty, student of Mikael Eliasen
Jennifer Koh, student of Ida Kavafian & Jaime Laredo
Priscilla Lee, student of David Soyer
Amy Orsulak, student of Mikael Eliasen
Karen Slack, student of Mikael Eliasen

Mikael Eliasen, Head of the Vocal Studies Department
Hugh Sung, Director of Instrumental Accompaniment & Student Recitals

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NEXT RECITAL...

Mon., October 22
Field Concert Hall, 8:00 p.m.

Barber	*Violin Concerto, Op. 14* Karina Canellakis, violin Hugh Sung, piano
Grieg	*Concerto in A minor, Op. 16* Han-Chien Lee, piano Hugh Sung, piano accompaniment
Rachmaninoff	*Vocalise, Op. 34, No. 14*
Schumann	*Fantasiestücke, Op. 73* *Märchenbilder, Op. 113* Jose Franch-Ballester, clarinet Anna Polonsky, piano

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RECITAL SERIES
2001/2002 SEASON

The Edith L. and Robert Prostkoff
Memorial Concert Series

The Curtis Institute of Music

Gary Graffman, President/Director

Fourth Student Recital

Monday, October 22, 2001
Field Concert Hall, 8 p.m.

Fantasiestücke, Op. 73 — Robert Schumann (1810-1856)

Zart und mit Ausdruck
Lebhaft, leicht
Rasch und mit Feuer

Vocalise, Op. 34, No. 14 — Sergei Rachmaninoff (1873-1943)

Jose Franch-Ballester, *clarinet*
Anna Polonsky, *piano*

Concerto for Violin and Orchestra, Op. 14 — Samuel Barber (1910-1981)

Allegro
Andante
Presto in moto perpetuo

Karina Canellakis, *violin*
Hugh Sung, *piano*

Intermission

Preludio, from *I masnadieri*
arranged by Paul Krzywicki

Giuseppe Verdi
(1813-1901)

John Whitener, *tuba*
Sean Kennard, *piano*

Fantasie in F-sharp minor, TWV 40:10
transcribed by Alan Raph

Georg Philipp Telemann
(1681-1767)

A tempo giusto
Moderato
Presto

John Whitener, *tuba*

Concerto in A minor, Op. 16

Edvard Grieg
(1843-1907)

Allegro molto moderato
Adagio
Allegro moderato molto e marcato

Han-Chien Lee, *piano*
Hugh Sung, *piano accompaniment*

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Karina Canellakis, student of Ida Kavafian

Jose Franch-Ballester, student of Donald Montanaro

Sean Kennard, student of Eleanor Sokoloff

Han-Chien Lee, student of Eleanor Sokoloff

John Whitener, student of Paul Krzywicki

Anna Polonsky, Staff Pianist

Hugh Sung, Director of Instrumental Accompaniment & Student Recitals

THE CURTIS INSTITUTE OF MUSIC

RECITAL SERIES
2001/2002 SEASON

The Edith L. and Robert Prostkoff
Memorial Concert Series

THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, President/Director

Fifth Student Recital

Wednesday, October 24, 2001
Field Concert Hall, 8 p.m.

Ch'io mi scordi di te ... Non temer, amato bene, K. 505 — Wolfgang Amadeus Mozart (1756-1791)

Hanan Tarabay, *mezzo-soprano*
Susan Nowicki, *piano*

"Heimliche Aufforderung," Op. 27, No. 3
"Ruhe, meine Seele," Op. 27, No. 1
"Zueignung," Op. 10, No. 1 — Richard Strauss (1864-1949)

Glenn Alamilla, *tenor*
Mikael Eliasen, *piano*

"Breit' über mein Haupt dein schwarzes Haar," Op. 19, No. 2
"Sein wir wieder gut!" from *Ariadne auf Naxos*, Op. 60 — Strauss

Alexis Barthelemy, *mezzo-soprano*
Susan Nowicki, *piano*

"Mein Sehnen, mein Wähnen" from *Die tote Stadt*, Op. 12 — Erich Wolfgang Korngold (1897-1957)

Howard Reddy, *baritone*
Aoife O'Sullivan, *piano*

"The Wanderer's Lied" from *Die Kathrin*, Op. 28 — Korngold

Jason Collins, *tenor*
Susan Nowicki, *piano*

from *Les nuits d'été*
"Le spectre de la rose"
"L'ile inconnue" — Hector Berlioz (1803-1869)

Jeffrey Kim, *countertenor*
Susan Nowicki, *piano*

"O ma lyre immortelle" from *Sapho* — Charles Gounod (1818-1893)

Meredith Arwady, *contralto*
Aoife O'Sullivan, *piano*

"Tacea la notte placida" from *Il trovatore* — Giuseppe Verdi (1813-1901)

Carolyn Betty, *soprano*
Aoife O'Sullivan, *piano*

"Ah fors'è lui ... Sempre libera" from *La traviata* — Verdi

Karen Slack, *soprano*
Glenn Alamilla, *tenor*
Aoife O'Sullivan, *piano*

INTERMISSION

"Who Will Go to the War" from *The Good Soldier Schweik* — Robert Kurka (1921-1957)

Jason Collins, *tenor*
Susan Nowicki, *piano*

Vocalise, Op. 34, No. 14 — Sergei Rachmaninoff (1873-1943)

Tammy Tyburczy, *soprano*
Mikael Eliasen, *piano*

"In the Silence of the Secret Night," Op. 4, No. 3 — Rachmaninoff
"Lilacs," Op. 21, No. 5
"Spring Waters," Op. 14, No. 11

Dimitrie Lazich, *baritone*
Mikael Eliasen, *piano*

"Non più mesta accanto al fuoco" from *La Cenerentola* — Gioachino Rossini (1792-1868)

Fiona Murphy, *mezzo-soprano*
Aoife O'Sullivan, *piano*

"Una furtiva lagrima" from *L'elisir d'amore* — Gaetano Donizetti (1797-1848)

Charles Kim, *tenor*
Susan Nowicki, *piano*

"Una grazia, un certo incanto" from *La Cenerentola* — Rossini

Lauren Curnow, *mezzo-soprano*
Ramone Diggs, *tenor*
Susan Nowicki, *piano*

"Lacrimosa" from *War Requiem* — Benjamin Britten (1913-1976)

Karen Slack, *soprano*
Glenn Alamilla, *tenor*
Mikael Eliasen, *piano*

All of tonight's singers are students in the Vocal Studies Department under the direction of Mikael Eliasen.

Mikael Eliasen, Head of the Vocal Studies Department
Susan Nowicki, Opera & Voice Coach
Aoife O'Sullivan, piano, guest

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THE CURTIS INSTITUTE OF MUSIC

RECITAL SERIES
2001/2002 SEASON

The Edith L. and Robert Prostkoff
Memorial Concert Series

The Curtis Institute of Music

Gary Graffman, President/Director

Sixth Student Recital

Friday, October 26, 2001
Field Concert Hall, 8 p.m.

Double Concerto, Op. 88 — Max Bruch (1838-1920)

Andante con moto
Allegro moderato
Allegro molto

Victoria Luperi, *clarinet*
Rachel Ku, *viola*
Hugh Sung, *piano*

Concerto in D major, Op. 35 — Piotr Ilyich Tchaikovsky (1840-1893)

Allegro moderato
Canzonetta: Andante
Finale: Allegro vivacissimo

Angelia Cho, *violin*
Jungeun Kim, *piano*

INTERMISSION

Nocturne and Tarantella, Op. 28 — Karol Szymanowski (1882-1937)

Hye-Jin Kim, *violin*
Hugh Sung, *piano*

Sextet — Francis Poulenc (1899-1963)

Allegro vivace
Divertissement
Finale

Andrea Kaplan, *flute*
Liang Wang, *oboe*
Victoria Luperi, *clarinet*
Adrian Morejon, *bassoon*
Anneka Zuehlke, *horn*
Sean Kennard, *piano*

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The Bruch was prepared by Joseph de Pasquale.

The Poulenc was prepared by Anthony Gigliotti.

Angelia Cho, student of Ida Kavafian

Andrea Kaplan, student of Julius Baker & Jeffrey Khaner

Sean Kennard, student of Eleanor Sokoloff

Hye-Jin Kim, student of Ida Kavafian & Jaime Laredo

Rachel Ku, student of Joseph de Pasquale

Victoria Luperi, student of Donald Montanaro

Adrian Morejon, student of Bernard Garfield

Liang Wang, student of Richard Woodhams

Anneka Zuehlke, student of Jerome Ashby

Jungeun Kim, Staff Pianist

Hugh Sung, Director of Instrumental Accompaniment & Student Recitals

THE CURTIS INSTITUTE OF MUSIC

RECITAL SERIES
2001/2002 SEASON

The Edith L. and Robert Prostkoff
Memorial Concert Series

The Curtis Institute of Music

Gary Graffman, President/Director

Seventh Student Recital

Monday, October 29, 2001
Field Concert Hall, 8 p.m.

Concerto No. 2 in F minor, Op. 21 — Frédéric Chopin (1810-1849)

Maestoso
Larghetto
Allegro vivace

Miao Hou, *piano*
Hugh Sung, *piano accompaniment*

Partita No. 1 in B minor, BWV 1002 — Johann Sebastian Bach (1685-1750)

Allemanda — Double
Courante — Double
Sarabande — Double
Tempo di Borea — Double

Anton Jivaev, *viola*

Intermission

Concerto No. 4 in C minor, Op. 44 — Camille Saint-Saëns (1835-1921)

Allegro moderato—Andante
Allegro vivace—Andante—Allegro

Christina Anum-Dorhuso, *piano*
Hugh Sung, *piano accompaniment*

❧

Christina Anum-Dorhuso, student of Eleanor Sokoloff

Miao Hou, student of Seymour Lipkin

Anton Jivaev, student of Roberto Díaz

Hugh Sung, Director of Instrumental Accompaniment & Student Recitals

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NEXT RECITAL...

Wed., October 31
Field Concert Hall, 8:00 p.m.

Beethoven	*Sonata No. 4 in A minor, Op. 23*
Gershwin	*Porgy and Bess*, transcriptions by Jascha Heifetz Jennifer Koh, violin Anna Polonsky, piano
Glazunov	*Concerto in A minor, Op. 82* David Coucheron, violin Hugh Sung, piano
Nielsen	*Flute Concerto, Op. 119*
Poulenc	*Sonata* Jasmine Choi, flute Hugh Sung, piano

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The Curtis Institute of Music

Gary Graffman, President/Director

Eighth Student Recital

Wednesday, October 31, 2001
Field Concert Hall, 8 p.m.

Sonata for Flute and Piano — Francis Poulenc (1899-1963)

Allegro malinconico
Cantilena: Assez lent
Presto giocoso

Flute Concerto — Carl Nielsen (1865-1931)

Allegro moderato
Allegretto

Jasmine Choi, *flute*
Hugh Sung, *piano*

Concerto in A minor, Op. 82 — Alexander Glazunov (1865-1936)

David Coucheron, *violin*
Hugh Sung, *piano*

Intermission

Sonata No. 4 in A minor, Op. 23 — Ludwig van Beethoven (1770-1827)

Presto
Andante scherzoso, più allegretto
Allegro molto

from *Porgy and Bess* — George Gershwin (1898-1937)
transcribed by Jascha Heifetz

"Summertime/A Woman Is A Sometime Thing"
"My Man's Gone Now"
"Tempo di Blues"
"Bess, You Is My Woman Now"
"It Ain't Necessarily So"

Jennifer Koh, *violin*
Anna Polonsky, *piano*

Jasmine Choi, student of Julius Baker & Jeffrey Khaner

David Coucheron, student of Aaron Rosand

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Anna Polonsky, Staff Pianist

Hugh Sung, Director of Instrumental Accompaniment & Student Recitals

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NEXT RECITAL...

Fri., November 2
Field Concert Hall, 8:00 p.m.

Hindemith *Sonata for Trumpet and Piano*
Mary Bowden, trumpet
Sean Kennard, piano

Liszt *Réminiscences de Don Juan*
Di Wu, piano

Walton *Concerto for Violin and Orchestra*
Benjamin Bowman, violin
Hugh Sung, piano

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Gary Graffman, President/Director

Ninth Student Recital

Friday, November 2, 2001
Field Concert Hall, 8 p.m.

❧

Réminiscences de Don Juan — Franz Liszt (1811-1886)

Di Wu, *piano*

Sonata for Trumpet and Piano — Paul Hindemith (1895-1963)

Mit Kraft
Mäßig bewegt
Trauermusik: Alle Menschen müßen sterben

Mary Bowden, *trumpet*
Sean Kennard, *piano*

Concerto for Violin and Orchestra — William Walton (1902-1983)

Andante tranquillo
Presto capriccioso alla napolitana
Vivace

Benjamin Bowman, *violin*
Hugh Sung, *piano*

Mary Bowden, student of David Bilger

Benjamin Bowman, student of Aaron Rosand

Sean Kennard, student of Eleanor Sokoloff

Di Wu, student of Gary Graffman

Hugh Sung, Director of Instrumental Accompaniment & Student Recitals

Tonight's recital will be performed without intermission.

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NEXT RECITAL...

Mon., November 5
Field Concert Hall, 8:00 p.m.

Brahms *Concerto No. 1 in D minor, Op. 15*
Ang Li, piano
Hugh Sung, piano accompaniment

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3) After listening to one day's program, remain on the line to select another day's program.

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SUNDAY, NOVEMBER 4, 2001 ■ THE ACADEMY OF MUSIC

THE SYMPHONY ORCHESTRA OF THE CURTIS INSTITUTE OF MUSIC

Otto-Werner Mueller
conductor

■

Donald Montanaro
clarinet

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— André Maurois

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SUNDAY, NOVEMBER 4, 2001
ACADEMY OF MUSIC
8:00 PM

OTTO-WERNER MUELLER, *conductor*
DONALD MONTANARO, *clarinet*

HINDEMITH
Symphonic Metamorphosis of Themes by Carl Maria von Weber
Allegro
"Turandot" scherzo: Moderato
Andantino
March

MOZART
Concerto in A major, K. 622
Allegro
Adagio
Rondo: Allegro

INTERMISSION

BRAHMS
Symphony No. 2 in D major, Op. 73
Allegro non troppo
Adagio non troppo
Allegretto grazioso (quasi andantino)— Presto ma non assai
Allegro con spirito

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The Curtis Institute of Music

Gary Graffman, President/Director

The Curtis Institute of Music was founded by Mary Louise Curtis Bok in 1924 to exceptionally gifted young musicians for careers as performing artists on the highest prof level. It provides merit-based full-tuition scholarships for all its students, attracting the fi young musicians from the entire world. Currently 162 students from the U.S. and 24 j countries study with Curtis' celebrated 85-member faculty, which includes Julius Baker Richard Danielpour, Leon Fleisher, Claude Frank, Pamela Frank, Gary Graffman, L Harrell, Jennifer Higdon, Ida Kavafian, Jaime Laredo, Seymour Lipkin, Otto-Werner Mueller, Ned Rorem, Aaron Rosand, Peter Serkin, Joseph Silverstein, members of the Guarneri Quartet and many current and distinguished retired members of the Philadelp Orchestra.

The Curtis Institute of Music offers numerous and varied opportunities for music l to hear its students through the Student Recital Series and performances of the Curtis C Theatre and the Symphony Orchestra.

Student recitals, held most Mondays, Wednesdays and Fridays at 8 p.m., are an int part of every student's education. In keeping with The Institute's mission, it is essential Curtis students have the opportunity to perform, and perform often, in public. The Stu Recital Series is the primary vehicle by which students gain this experience, giving the yo musicians the opportunity to perform as soloists and members of chamber music groups

The Curtis Opera Theatre is the performing entity of Curtis' Vocal Studies Departi Headed by Mikael Eliasen, the department is composed of approximately 25 singers of outstanding talent between the ages of 18 and 28. Enrollment in the Vocal Studies Dep is intentionally kept small in order to insure individual attention for all of the students. T philosophy has proved successful over the years: Since The Institute's founding, over 4(alumni have gone on to sing with the Metropolitan Opera, and Curtis graduates can be on the rosters of opera companies worldwide.

The Symphony Orchestra of The Curtis Institute of Music is composed of 100 stu between the ages of 15 and 26. The ensemble gives several concerts throughout the yea the direction of Otto-Werner Mueller, head of Curtis' conducting department; David F music director of the Philadelphia Singers; and renowned visiting conductors. Guest co who have worked with the Orchestra include Charles Dutoit, James Levine, Kurt Mas Zubin Mehta, Riccardo Muti, André Previn, Simon Rattle, Mstislav Rostropovich, W Sawallisch, Leonard Slatkin, Yuri Temirkanov and David Zinman. Curtis alumni can found in virtually every major orchestra and opera company around the world. In fact, of the principal chairs in America's leading orchestras are held by Curtis-trained musici and alumni make up almost 50% of the Philadelphia Orchestra.

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Verner Mueller

Werner Mueller, who became Curtis' conducting faculty in 1986, blished himself as one of this s foremost conducting teachers: tudents of his are presently, or ently been, assistant conductors of adelphia Orchestra, Chicago ny, Los Angeles Philharmonic veland Orchestra. He himself has ed major orchestras throughout ed States, including the National ny and those of St. Louis, Atlanta, nd Houston, and has conducted ajor Canadian orchestras as well. ller began his musical studies in t, Germany. At the age of 19, he ed director of the chamber music ent for Radio Stuttgart and was conductor of the celebrated Radio Chamber Choir. Two years later, d as conductor of opera and for the Heidelberg Theater. After ting to Canada in 1951, Mr. worked extensively for the n Broadcasting Corporation, e conducted orchestra, opera and rformances, and in 1958 he a teacher and conductor at the l Conservatory. He later served as of the Victoria Symphony and der/dean of the Victoria School . He has served as conductor-in- e at Yale University and has the University of Wisconsin at , the Aspen Music Festival, the eles Philharmonic Institute and mer Institute of the American Foundation. He is also head of the ing department at the Juilliard

d Montanaro

s faculty member Donald aro graduated from The Institute Following an appointment to the New Orleans Symphony, he joined the Philadelphia Orchestra in 1957 and continues with that ensemble today as its associate principal clarinet. He has performed at the Marlboro and Casals festivals and has toured Europe and the Far East as a soloist and member of chamber music groups. He is a founder and the music director of The Philadelphia Chamber Ensemble, which is celebrating its 25th anniversary this year. Mr. Montanaro joined the faculty of The Curtis Institute of Music in 1980: He teaches clarinet and coaches woodwind chamber ensembles. In 1999 he received the Philadelphia Orchestra's prestigious C. Hartman Kuhn Award. He has also been very active in designing clarinet mouthpieces for the Vandoren Company in France, the world's largest clarinet reed and mouthpiece company catering to symphonic musicians. These mouthpieces are amongst the most popular in the world.

PROGRAM NOTES

by Dr. Richard E. Rodda

Paul Hindemith

Born: Hanau, November 16, 1895
Died: Frankfurt, December 28, 1963

Symphonic Metamorphosis of Themes by Carl Maria von Weber

Paul Hindemith was among the most prodigiously gifted musicians of the 20th century. Besides being one of the greatest composers of the age, he was a conductor, writer, theorist, teacher, master performer on viola, cartoonist and scholar. His knowledge of music from all periods was encyclopedic. He was so intimately familiar with the technique of Bach's works, for example, that it served as the foundation for his own compositional

style. His knowledge of early music was extensive enough that he successfully directed Yale University's early music ensemble during his years on the faculty of that great institution. And his research into 19th-century music led to the discovery of some little-known piano works by Carl Maria von Weber, a seminal figure in German Romantic music, that became the basis of the popular *Symphonic Metamorphosis*.

The work's four movements are organized loosely around the traditional symphonic model. Each is based on a separate theme of Weber: three on miniatures for piano duet and one on an Oriental tune from incidental music for a play. Hindemith kept largely intact the melodies and structures of the originals, but expanded them considerably in harmony, rhythm and tone color. In assessing the composer's attitude toward his models, Ian Kemp wrote, "Weber is treated neither with reverence nor with condescension." It was in this same spirit that Hindemith transformed one of Beethoven's little military marches in his *Symphonia Serena* of 1946.

The first movement is based on the fourth of the Weber's *Huit pièces*, Op. 60, for piano duet. Vigorous and straightforward, the music preserves the gypsy spirit of the original, marked *All' Ongarese*.

The second *Metamorphosis* is a scherzo using a melody from the overture Weber contributed to the incidental music for Schiller's play *Turandot*. Just as Schiller's drama was an adaptation of Carlo Gozzi's 18th-century play (which was also the source for operas by Puccini and Busoni), so Weber borrowed his theme from an earlier source, Jean-Jacques Rousseau's 1767 *Dictionnaire de musique*. Rousseau in turn got it from the noted Sinologist Father Jean Baptiste Duhalde, who brought it back as a souvenir of his travels in China.

The haunting theme of the third movement, an arrangement of a gen *siciliano* from Weber's *Six petites pièce faciles*, Op. 3, Book 2, for piano, four hands, is first sung by clarinet. The c section is marked by a simple, lyrical from cellos and clarinets played agai undulating accompaniment. The op theme returns, decorated with elabo arabesques in the flute.

The vibrant closing movement, c from No. 7 of Weber's *Huit pièces*, C is one of the most stirring marches i entire orchestral repertoire.

Wolfgang Amadeus Mozart

Born: Salzburg, January 27, 1756
Died: Vienna, December 5, 1791

Concerto in A major, K. 622

Mozart, the man, continues to pu and to fascinate. Peter Shaffer's bril play and movie *Amadeus* portrayed composer as an insensitive, foul-mo puerile lout roaring through Vienna raising envy, tempers and women's while dispensing masterpieces like a ball machine. While each of these s did indeed run through Mozart's personality, they do not account en for his character, as Shaffer would s have us believe. Mozart's relationsh the man for whom he wrote the Cl Concerto is only one example refut playwright's view.

Mozart harbored a special fondn the graceful agility, liquid tone and ensemble amiability of the clarinet the time that he first heard the inst as a young boy during his tours, and wrote for it whenever it was availa During his years in Vienna, he was especially impressed by the technic accomplishment and expressive pl the clarinetist in the imperial court

estra, Anton Stadler. Stadler was a mason, and, when Mozart joined the nity in 1784, the two musicians me close friends. Those last years of rt's life were ones of stifling poverty, alth and family problems that often d him to go begging for loans from s, especially another fellow Mason, ael Puchberg, who earned many tory footnotes in the closing pages of omposer's biography for his osity. It says much about Mozart's ness and sensitivity that he, in turn, d Stadler money when he could, and once gave him two gold watches to when there was no cash at hand. inal accounting of Mozart's estate his death showed that Stadler owed ome 500 florins — several thousand s at today's rates. Stadler also came the friendship with far more than me of Mozart's silver. In addition to awless Clarinet Concerto, Mozart for him the Clarinet Quintet 31), the Trio for Piano, Clarinet and (K. 498), the clarinet and basset parts in the vocal trios, and the et solos in the opera *La clemenza di* The Concerto started as another apparently intended for Stadler — k for basset horn (alto clarinet), s, two flutes and two horns sketched y as 1789. When Stadler conferred Mozart about the solos in *Tito*, it that he encouraged him to revise etch into a full concerto for his ment.

e Clarinet Concerto was the next- work that Mozart completed, ed only by the *Masonic Cantata* 23) and the unfinished *Requiem* his untimely death in December The Concerto's beauty, grace and emotion mark it as one of his ne masterpieces. Only the greatest r could have balanced music of such limpid, effortless formal perfection with the incipient Romantic sensibility pulsing beneath the work's surface, a quality that Friedrich Blume noted imparts "the impression of consummate equipoise and proportion." The first movement is an exquisitely sculpted sonata-concerto form throughout which the dark, sensuous sound of the clarinet is carefully integrated into the orchestral texture. The simplicity of the theme and structure of the following *Adagio* belie the emotional depth of its music. The rondo-finale not only maintains the spirit of gaiety associated with that form, but also brings to it an entire world of feelings, by turns cheerful and somber, effusive and introverted.

Johannes Brahms

Born: Hamburg, May 7, 1833
Died: Vienna, April 3, 1897

Symphony No. 2 in D major, Op. 73

In the summer of 1877, Brahms repaired to the village of Pörtschach in the Carinthian hills of southern Austria. He wrote to a Viennese friend, "Pörtschach is an exquisite spot, and I have found a lovely and apparently pleasant abode in the Castle! You may tell everybody this; it will impress them.... The place is replete with Austrian coziness and kindheartedness." The lovely country surroundings inspired Brahms' creativity to such a degree that he wrote to the critic Eduard Hanslick, "So many melodies fly about, one must be careful not to tread on them." Brahms plucked from the gentle Pörtschach breezes a surfeit of beautiful music for his Second Symphony, which was apparently written quickly during that summer — a great contrast to the fifteen-year gestation of the preceding symphony. He brought the manuscript with him when he returned to Vienna at the end of

the summer.

After the premiere, Brahms himself allowed that the Second Symphony "sounded so merry and tender, as though it were especially written for a newly wedded couple." Early listeners heard in it "a glimpse of Nature, a spring day amid soft mosses, springing woods, birds' notes and the bloom of flowers." Richard Specht, the composer's biographer, found it "suffused with the sunshine and warm winds playing on the waters." The Symphony opens with a three-note motive, presented softly by the low strings, which is the germ from which much of the thematic material of the movement grows. The horns sing the principal theme, which includes, in its third measure, the three-note motive. The sweet second theme is given in duet by the cellos and violas. The development begins with the horn's main theme, but is mostly concerned with permutations of the three-note motive, around which some stormy emotional sentences accumulate. The placid mood of the opening returns with the recapitulation and remains largely undisturbed until the end of the movement.

The second movement plumbs the deepest emotions in the Symphony. Many of its early listeners found it difficult to understand because they failed to perceive that, in constructing the four broad paragraphs comprising the Second Symphony, Brahms deemed it necessa balance the radiant first movement wi music of thoughtfulness and introspect in the second.

The following *Allegretto* is a delight musical sleight-of-hand. The oboe presents a naive, folk-like tune as the principal theme. The strings take over melody in the first Trio, but play it in energetic duple-meter transformation. return of the sedate original theme is interrupted by another quick-tempo variation, this one a further developm of motives from Trio I. A final travers the main theme closes the movement. The finale bubbles with the rhythmic energy and high spirits of a Haydn symphony. The main theme starts wit unison gesture in the strings, but soon becomes harmonically active and spre through the orchestra. The second th is a broad, hymnal melody initiated by strings. The development section, like that of many of Haydn's finales, begin with a statement of the main theme i tonic before branching into discussior the movement's motives. The recapitulation recalls the earlier them and leads with an inexorable drive through the triumphant coda (based the hymnal melody) to the brazen glo the final trombone chord.

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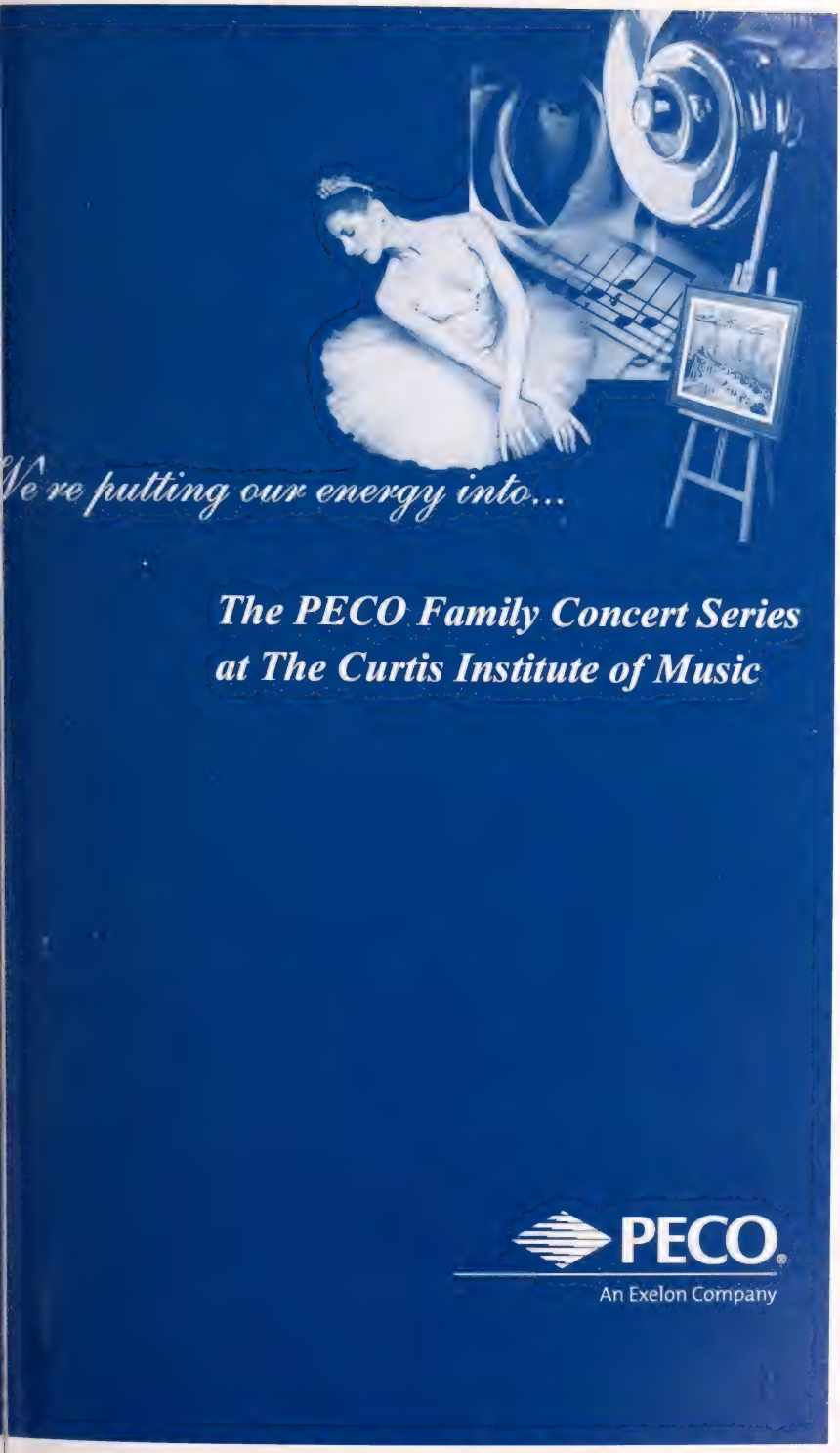
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The Lincoln Financial Group Foundation is proud sponsor the season opening of one of the most renow student orchestras in the world. The Curtis Symphon Orchestra is truly one of the "treasures" of Philadelph

Tonight's performance by the exceptionally gifted yo musicians in the Orchestra will once again demonstrate the outstanding quality of The Curtis Institute of Musi Surely, among those performing tonight, many will joi ranks of outstanding Curtis alumni who have become s of our country's – and the world's – most brilliant name on the concert and opera stage.

At Lincoln, we know the importance of heritage, ha work and being the best in one's profession. Lincoln Financial Group was founded on the integrity and cari values of Abraham Lincoln, one of our nation's most brilliant and courageous presidents. Lincoln Financial Group has been caring for the financial needs of other since 1905. Through the Lincoln Financial Group Foundation, the same values that have guided our business success also guide our community partnership

Since moving our corporate headquarters to Philade in 1999, we have extended our financial support to mar local nonprofit organizations. We are inspired by the depth and breadth of community and arts organization Philadelphia and we are honored to sponsor the Seaso Premiere of The Curtis Symphony Orchestra.

Congratulations to everyone who has made this ev possible, especially the dedicated young men and wo of The Curtis Institute. We congratulate you on you success and we thank you for so graciously sharing y gift of music with us.

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THE CURTIS Symphony SEASON PREMIERE

Message from the Chairs

WELCOME TO THE CURTIS SYMPHONY SEASON PREMIERE!

Ve are honored to be chairing tonight's gala event, which benefits the Student Assistance Fund of the Curtis Annual Fund. The Annual Fund is critical to Curtis as it provides one-fifth of the operating expenses for stitute — including assisting those students who need help with living expenses.

ase join us in expressing our gratitude to this evening's soloist, Donald haro, one of Curtis' gifted alumni, and to the 100 extraordinarily talented young providing us with a memorable evening of music. We also salute honorary chairs n J. de Pasquale, another Curtis alumnus, and Amanda Smoot; vice chairs Susan ward Montgomery; dinner chair Jenne Britell; patron chairs Lynn Norley and son; and invitations chair Helen Lord. We express our deepest gratitude to Jack , who has endowed the orchestra concert series, and to Lincoln Financial Group tion for their generous sponsorship.

ally, we thank all of you for joining us tonight! Your support of The Curtis e of Music is greatly appreciated, and we hope you will join us for our opening on Hall in February with an evening of Ravel conducted by alumnus Spano.

ie Eglin and *Daria and Andy Pew*
irs

THE CURTIS INSTITUTE OF MUSIC

SOUND FOR THE CENTURY

$35 Million

"Sound for the Century" Campaign Progress

Curtis is engaged in the most important and challenging fund raising effort in its history *Sound for the Century* Campaign. Shaun O'Malley, chairman of the Curtis Board of Trustee "The success of this five-year campaign is absolutely critical to Curtis' future."

Curtis' President/Director, Gary Graffman, emphasized that the purpose of this challeng project is "to allow Curtis to remain Curtis… and the essence of the undertaking is to prese Curtis as one of the very finest conservatories in the world."

"We are trying to strengthen Curtis' financial foundation and provide budgetary stabilit the 21st century," Mr. Graffman continued. Without a significant infusion of funds, the abil Curtis to continue music training and education of the finest young musicians in the world highest levels, and its unique merit-based full-tuition scholarship policy, would be in jeopar "This campaign is not designed to expand or enlarge the scope of The Institute, but to insu continuation of its highest quality," he said.

Campaign Chairman and Curtis Trustee R. Anderson Pew described *Sound for the Cent* a five-year campaign. "The overall $35-million goal consists of $22 million for a new endowment, $8 million for operations through five Curtis Annual Fund drives and $5 mill physical plant and musical instruments," he said. The public kickoff of the campaign was o Curtis' 75th anniversary, Founder's Day, October 1, 1999, and the culmination is planned t the end of the year 2004.

Curtis Vice President of Development Josiah Stevenson IV reported that the cumulati of gifts and pledges received after two years of public campaigning had exceeded $23.3 mill

The *Sound for the Century* Campaign is national and international in reach. "Because of Curtis' important role in the music world, everyone who cares deeply about the future o musical art should be interested in the success of *Sound for the Century*," said Chairman Em Dr. Milton L. Rock.

To help Curtis remain Curtis by joining in the *Sound for the Century* Campaig please contact the Curtis Development office at 215-893-5279.

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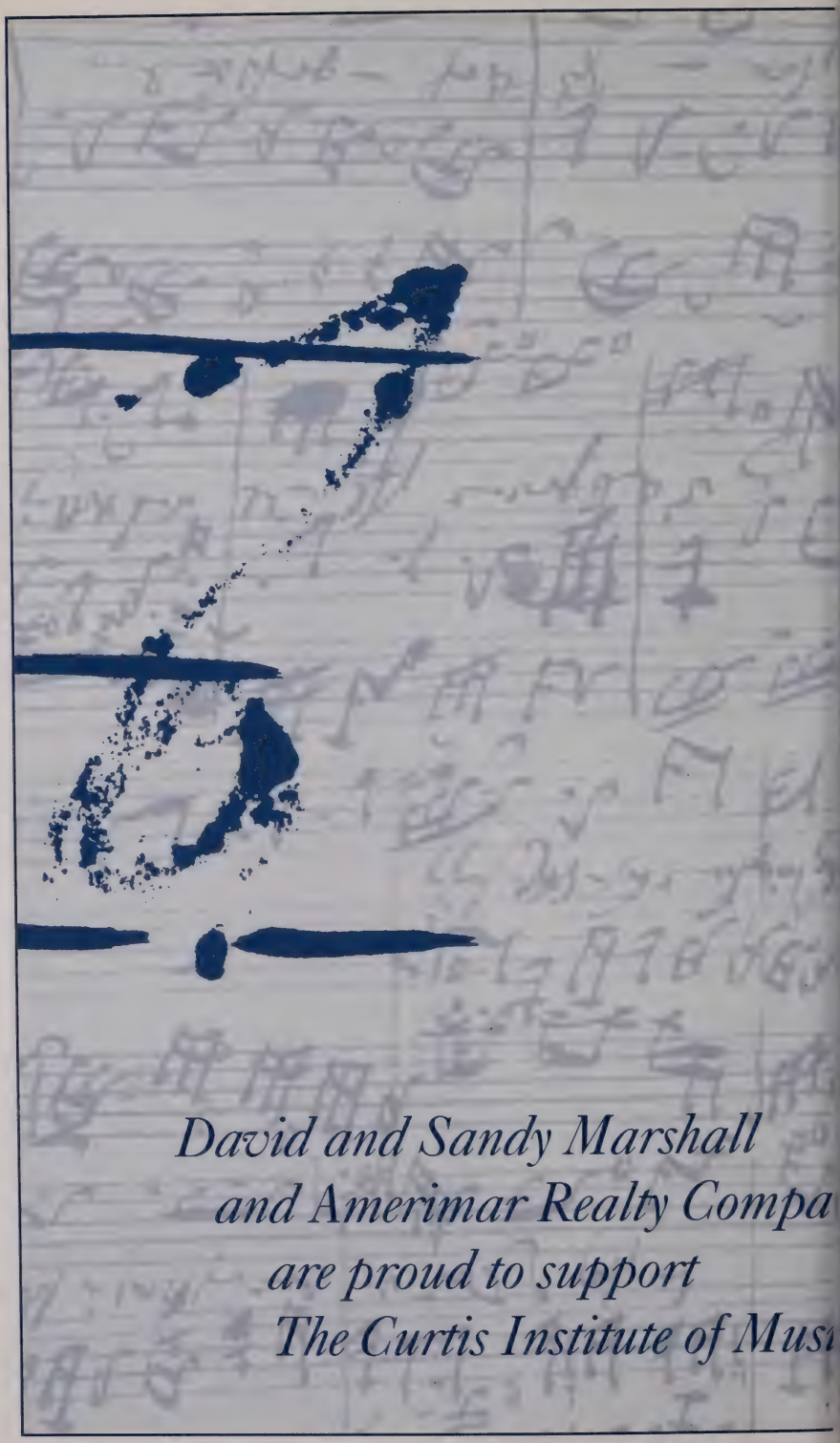
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The Wednesday Club was organized on May 17, 1882, and incorporated on Septemb 13, 1915. Its purpose is to develop the musical talent of its members and to stimulat musical interest in the Harrisburg community. It is incorporated exclusively for charitable and educational purposes.

The membership of the Wednesday club is divided into the following classifications: Honorary, Life, *Resident Artist, Privileged (past performing), *Collegiate Artist, *Young Artist, *Ensemble, and Sustaining. The Wednesday Club also offers a conc subscription series of renowned artists at the Forum Auditorium, Harrisburg.
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rsday, March 21, 8:00 PM: MARK O'CONNOR, violinist

dnesday, May 15, 8:00 PM: DANIEL NARDUCCI, baritone

The Program

HINDEMITH

Symphonic Metamorphosis of Themes by Carl Maria von Weber

Allegro

Turandot, scherzo: Moderato

Andantino

March

MOZART

Concerto in A major, K. 622

Allegro

Adagio

Rondo: Allegro

INTERMISSION

BRAHMS

Symphony No. 2 in D major, Op. 73

Allegro non troppo

Adagio non troppo

Allegretto grazioso (quasi andantino)-Presto ma non assai

Allegro con spirito

Orchestral concerts are supported by the Jack Wolgin Curtis Orchestral Concerts Endowment

The Symphony Orchestra of The Curtis Institute of Music

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drian Anantawan
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The Curtis Institute of Music
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The Curtis Institute of Music was founded by Mary Louise Curtis Bok in 1924 to train e tionally gifted young musicians for careers as performing artists on the highest professional lev provides merit-based full-tuition scholarships for all its students, attracting the finest young mus from the entire world. Currently 163 students from the U.S. and 24 foreign countries study Curtis' celebrated 85-member faculty, which includes Julius Baker, Richard Danielpour, Fleisher, Claude Frank, Pamela Frank, Gary Graffman, Lynn Harrell, Jennifer Higdon, Ida Kav Jaime Laredo, Seymour Lipkin, Otto-Werner Mueller, Ned Rorem, Aaron Rosand, Peter S Joseph Silverstein, members of the Guarneri Quartet and many current and distinguished r members of the Philadelphia Orchestra.

The Symphony Orchestra of The Curtis Institute of Music is composed of 100 students be the ages of 15 and 26. The ensemble gives several concerts throughout the year under the dir of Otto-Werner Mueller, head of Curtis' conducting department; David Hayes, music director Philadelphia Singers; and renowned visiting conductors. Guest conductors who have worked wi Orchestra include Leonard Bernstein, Sergiu Celibidache, Zubin Mehta, Riccardo Muti, Andr Simon Rattle, Mstislav Rostropovich, Wolfgang Sawallisch, Leonard Slatkin, Yuri Temirkanc David Zinman. Curtis alumni can be found in virtually every major orchestra and opera co around the world. In fact, 25% of the principal chairs in America's leading orchestras are h Curtis-trained musicians, and alumni make up almost 50% of the Philadelphia Orchestra.

Otto-Werner Mueller

Otto-Werner Mueller, who became head of Curtis' conducting faculty in 1986, has estal himself as one of this country's foremost conducting teachers. Recent students of Mr. Muel presently, or have recently been, assistant conductors of the Philadelphia Orchestra, C Symphony, Los Angeles Philharmonic and Cleveland Orchestra. He himself has conducted orchestras throughout the United States, including the National Symphony and those of St. Atlanta, Detroit and Houston, and has conducted all the major Canadian orchestras as well Mueller began his musical studies in Frankfurt, Germany. At the age of 19, he was named d of the chamber music department for Radio Stuttgart and was founder/conductor of the cele Radio Stuttgart Chamber Choir. Two years later, he served as conductor of opera and opere the Heidelberg Theater. After immigrating to Canada in 1951, Mr. Mueller worked extensiv the Canadian Broadcasting Corporation, where he conducted orchestra, opera and ballet pe ances, and in 1958 he became a teacher and conductor at the Montreal Conservatory. He later as director of the Victoria Symphony and was founder/dean of the Victoria School of Music. served as conductor-in-residence at Yale University and has taught at the University of Wisco Madison, the Aspen Music Festival, the Los Angeles Philharmonic Institute and the Summer Ir of the American Choral Foundation. He is also head of the conducting department at the J School.

Donald Montanaro

A native Philadelphian, Donald Montanaro graduated from The Curtis Institute of Music i and has been a member of the faculty since 1980. For three years following his Curtis grad he was member of the New Orleans Philharmonic. In 1957, he joined the Philadelphia Orches is currently associate principal clarinet. Mr. Montanaro has made solo appearances in Europe a and has participated in the Marlboro and Casals Festivals. He is the director and one of the fo of the Philadelphia Chamber Ensemble.

Program Notes

Hindemith
Hanau, November 16, 1895
Frankfurt, December 28, 1963

honic Metamorphosis of Themes by Carl Maria von Weber

ul Hindemith's research into 19th-century music led to the discovery of some little-known works by Carl Maria von Weber, a seminal figure in German Romantic music, that became asis of the popular *Symphonic Metamorphosis*.

he work's four movements are organized loosely around the traditional symphonic model. is based on a separate theme of Weber: three on miniatures for piano duet and one on an tal tune from incidental music for a play. Hindemith kept largely intact the melodies and ures of the originals, but expanded them considerably in harmony, rhythm and tone color. essing the composer's attitude toward his models, Ian Kemp wrote, "Weber is treated nei- with reverence nor with condescension." It was in this same spirit that Hindemith trans- d one of Beethoven's little military marches in his *Symphonia Serena* of 1946.

e first movement is based on the fourth of the Weber's Huit pices, Op. 60, for piano duet. ous and straight-forward, the music preserves the gypsy spirit of the original, marked *All' se*.

e second *Metamorphosis* is a scherzo using a melody from the overture Weber contributed incidental music for Schiller's play *Turandot*. Just as Schiller's drama was an adaptation of Gozzi's 18th-century play (which was also the source for operas by Puccini and Busoni), so r borrowed his theme from an earlier source, Jean-Jacques Rousseau's 1767 *Dictionnaire de e*. Rousseau in turn got it from the noted Sinologist Father Jean Baptiste Duhalde, who nt it back as a souvenir of his travels in China.

e haunting theme of the third movement, an arrangement of a gentle *siciliano* from Weber's *ites pices faciles* for piano, four hands, Op. 3, Book 2, is first sung by clarinet. The central is marked by a simple, lyrical strain from cellos and clarinets played against an undulating paniment. The opening theme returns, decorated with elaborate arabesques in the flute.

e vibrant closing movement, derived from No. 7 of Weber's *Huit pices*, Op. 60, is one of ost stirring marches in the entire orchestral repertoire.

ang Amadeus Mozart
Salzburg, January 27, 1756
Vienna, December 5, 1791

rto in A major, K. 622

zart harbored a special fondness for the graceful agility, liquid tone and ensemble amiabil- the clarinet from the time that he first heard the instrument as a young boy during his and later wrote for it whenever it was available. During his years in Vienna, he was espe- mpressed by the technical accomplishment and expressive playing of the clarinettist in the al court orchestra, Anton Stadler. In addition to the flawless Clarinet Concerto, Mozart for him the Clarinet Quintet (K. 581), the Trio for Piano, Clarinet and Viola (K. 498), the t and basset horn parts in the vocal trios, and the clarinet solos in the opera *La clemenza di* he Concerto started as another piece apparently intended for Stadler - a work for basset alto clarinet), strings, two flutes and two horns sketched as early as 1789. When Stadler

conferred with Mozart about the solos in *Tito*, it seems that he encouraged him to revis sketch into a full concerto for his instrument.

The Clarinet Concerto was the next-to-last work that Mozart completed, followed befo untimely death in December 1791 by only the *Masonic Cantata* (K. 623) and the unfir *Requiem*. The Concerto's beauty, grace and deep emotion mark it as one of his supreme m pieces. Only the greatest creator could have balanced music of such limpid, effortless forma fection with the incipient Romantic sensibility pulsing beneath the work's surface, a qualit Friedrich Blume noted imparts "the impression of consummate equipoise and proportion." first movement is an exquisitely sculpted sonata-concerto form throughout which the dark suous sound of the clarinet is carefully integrated into the orchestral texture. The simplic the theme and structure of the following *Adagio* belie the emotional depth of its music. rondo-finale not only maintains the spirit of gaiety associated with that form, but also bri it an entire world of feelings, by turns cheerful and somber, effusive and introverted.

Johannes Brahms
Born: Hamburg, May 7, 1833
Died: Vienna, April 3, 1897

Symphony No. 2 in D major, Op. 73

After the premiere, Brahms himself allowed that the Second Symphony "sounded so and tender, as though it were especially written for a newly wedded couple." The Sym opens with a three-note motive, presented softly by the low strings, which is the germ seed which much of the thematic material of the movement grows. The horns sing the pri theme, which includes, in its third measure, the three-note motive. The sweet second th given in duet by the cellos and violas. The development begins with the horn's main them is mostly concerned with permutations of the three-note motive, around which some s emotional sentences accumulate. The placid mood of the opening returns with the recapitu and remains largely undisturbed until the end of the movement.

The second movement plumbs the deepest emotions in the Symphony. Many of its ea teners found it difficult to understand because they failed to perceive that, in constructi four broad paragraphs comprising the Second Symphony, Brahms deemed it necessary to b the radiant first movement with music of thoughtfulness and introspection in the second.

The following *Allegretto* is a delightful musical sleight-of-hand. The oboe presents a naive like tune as the principal theme. The strings take over the melody in the first Trio, but pla an energetic duple-meter transformation. The return of the sedate original theme is again rupted by another quick-tempo variation, this one a further development of motives fro I. A final traversal of the main theme closes the movement.

The finale bubbles with the rhythmic energy and high spirits of a Haydn symphony. Th theme starts with a unison gesture in the strings, but soon becomes harmonically acti spreads through the orchestra. The second theme is a broad, hymnal melody initiated strings. The development section, like that of many of Haydn's finales, begins with a stat of the main theme in the tonic before branching into discussion of the movement's motives recapitulation recalls the earlier themes, and leads with an inexorable drive through t umphant coda (based on the hymnal melody) to the brazen glow of the final trombone c

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Gary Graffman, President/Director

Tenth Student Recital

Monday, November 5, 2001
Field Concert Hall, 8 p.m.

Trio Sonata in D minor, BWV 527 — Johann Sebastian Bach (1685-1750)

Andante
Adagio e dolce
Vivace

Fanfares from Suite No. 1 — Calvin Hampton (1938-1984)

Scott Myers, *organ*

Étude No. 4 in C-sharp minor, Op. 10 — Frédéric Chopin (1810-1849)

Étude No. 6 in A minor from Grandes études de Paganini — Franz Liszt (1811-1886)

Toccata, Op. 11 — Sergei Prokofiev (1891-1953)

Qiong-Yan Jenny Chai, *piano*

INTERMISSION

Piano Concerto No. 1 in D minor, Op. 15 — Johannes Brahms (1833-1897)

Maestoso
Adagio
Rondo: Allegro non troppo

Ang Li, *piano*
Hugh Sung, *piano accompaniment*

Qiong-Yan Jenny Chai, student of Seymour Lipkin

Ang Li, student of Eleanor Sokoloff

Scott Myers, student of John Weaver

Hugh Sung, Director of Instrumental Accompaniment & Student Recitals

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NEXT STUDENT RECITAL

Wed., November 7
Field Concert Hall, 8:00 p.m.

Beethoven	*Sonata No. 21 in C major, Op. 53, "Waldstein"*
Rachmaninoff	*Sonata No. 2 in B-flat minor, Op. 36* Anastasia Solomatina, piano
Wang-hua Chu	*Shin-Jiang Fantasy* Chu-Fang Huang, piano
Rachmaninoff	*Concerto No. 1 in F-sharp minor, Op. 1* Christina Anum-Dorhuso, piano Hugh Sung, piano Accompaniment

---

Upcoming Special Event:

Keiko Abe Residency Recital
Sat., November 10
Field Concert Hall, 2:00 p.m.

Keiko Abe, marimba, and students of Curtis' Timpani and Percussion Department will perform a program of works by Ms. Abe.

Open to the public, free of charge.

Programs are subject to change. Call the Recital Hotline for the most up-to-date information.

STUDENT RECITAL HOTLINE
CALL 215-893-5261

Fast, easy & accurate. Call the Curtis Hotline at 215-893-5261 to obtain the most up-to-date program information for our free student recitals, which occur most Mondays, Wednesdays and Fridays throughout the school year. Call anytime; the message is available 24 hours a day and gives program information for an entire week, which allows you to plan ahead.

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1) Dial the Hotline at 215-893-5261 for the recorded message.
2) Press the number for the day's program you'd like –
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   - 2 for Wednesday
   - 3 for Friday
   - 4 for Tuesday & Thursday (concerts on a limited basis
   - 5 for Saturday & Sunday (concerts on a limited basis)
3) After listening to one day's program, remain on the line to select another day's program.

TO OBTAIN BIWEEKLY RECITAL SERIES CALENDARS:

- Stop by the Common Room at The Institute, 1726 Locust S
- Visit our home page at **www.curtis.edu**.
- Write us at **tickets@curtis.edu** to receive the Calendar by e-mail.

New Calendars are available beginning the 2nd and 4th Fridays each month.

WOULD YOU LIKE TO BE ON CURTIS' MAILING LIST?

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- Fill out a Mailing List Request Form, available in the Common Room.
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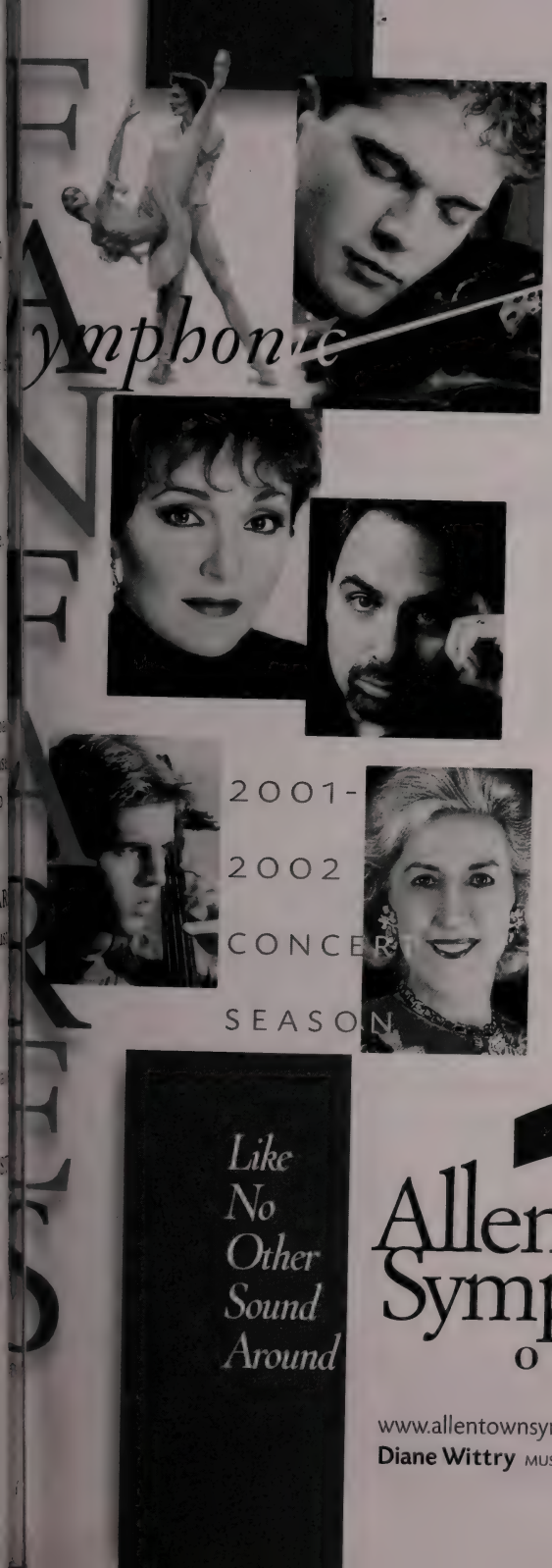

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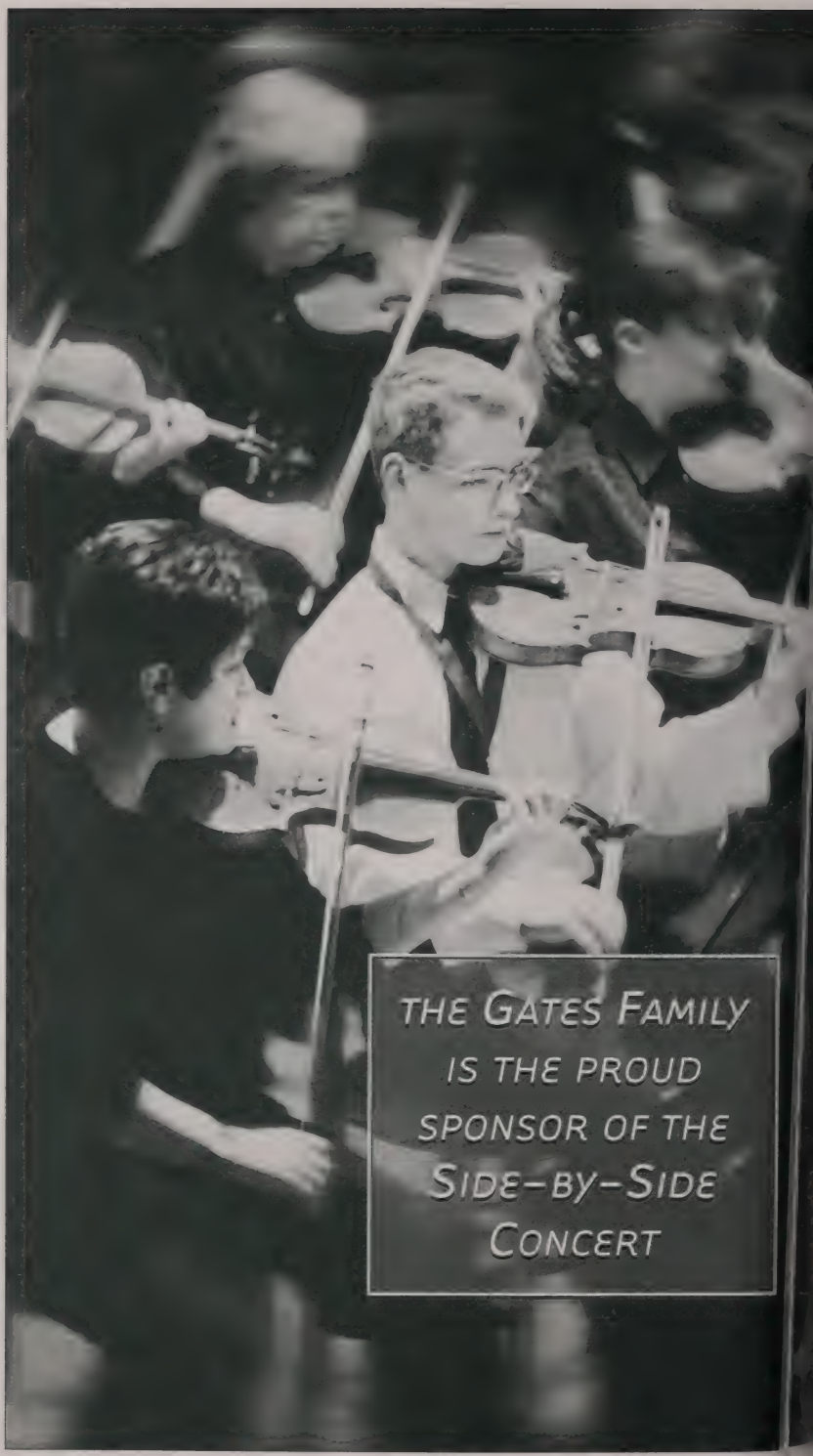
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---

phony NO. 35 in D major, K 385, "Haffner" — **W. A. MOZART**

Allegro con spirito

Andante

Menuetto

Presto

---

phonic Metamorphosis — **PAUL HINDEMITH**

hemes by Carl Maria von Weber

Allegro

"Turandot," Scherzo:

Moderato–Lebhaft

Andantino

March

I N T E R M I S S I O N

---

phony NO. 2 in D major, OP 73 — **JOHANNES BRAHMS**

Allegro non troppo

Adagio non troppo

Allegretto grazioso (Quasi Andantino)–Presto ma non assai–Tempo I–Presto ma non assai–Tempo I

Allegro con spirito

Ve welcome students from Trexler Middle School attending this evening's Allentown School District "Night at the Symphony."

sign: John Lotte

7 NOVEMBER 2001

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Otto-Werner Mueller

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OTTO-WERNER MUELLER, who became head of Curtis' conducting faculty in 1986, has established himself as one of this country's foremost conducting teachers. Recent students of his are presently, or have recently been, assistant conductors of the Philadelphia Orchestra, Chicago Symphony, Los Angeles Philharmonic, and Cleveland Orchestra. Mueller himself has conducted major orchestras throughout the United States, including the National Symphony and those of St. Louis, Atlanta, Detroit, and Houston, and has conducted all the major Canadian orchestras as well.

Mueller began his musical studies in Frankfurt, Germany. At the age of nineteen, he was named director of the chamber music department for Radio Stuttgart and was founder/conductor of the celebrated Radio Stuttgart Chamber Choir. Two years later, he served as conductor of opera and operetta for the Heidelberg Theater.

After immigrating to Canada in 1951, Mueller worked extensively for the Canadian Broadcasting Corporation, where he conducted orchestra, opera, and ballet performances. In 1958 he became a teacher and conductor at the Montreal Conservatory. He later served as director of the Victoria Symphony and was founder/dean of the Victoria School of Music. He has served as conductor-in-residence at Yale University and has taught at the University of Wisconsin at Madison, the Aspen Music Festival, the Los Angeles Philharmonic Institute, and the Summer Institute of the American Choral Foundation. He is also head of the conducting department at the Juilliard School. ◆

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symphonic flashes

Schadt String Competition Winner On Stage Tonight

Efe Baltacigil, principal cellist of the Curtis Institute Symphony Orchestra, is the Allentown Symphony's **Edwin H. & Leigh W. Schadt String Competition** winner for 2001. Baltacigil was born in Istanbul and began his musical career playing the violin at the age of five and then two years later studied cello at the Mimar Sinan Conservatory of Music under Ihsan Kartal and Nusret Kayar. He is currently a student of **Peter Wiley** at Curtis.

Baltacigil will be featured with the Allentown Symphony in Schumann's Cello Concerto on **Saturday, March 9** at Symphony Hall. ◆

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To keep up with those who join c Orchestra Fund list throughout t upcoming months, just check thi page in future program books. Our current Orchestra Fund listi begins on page 37.

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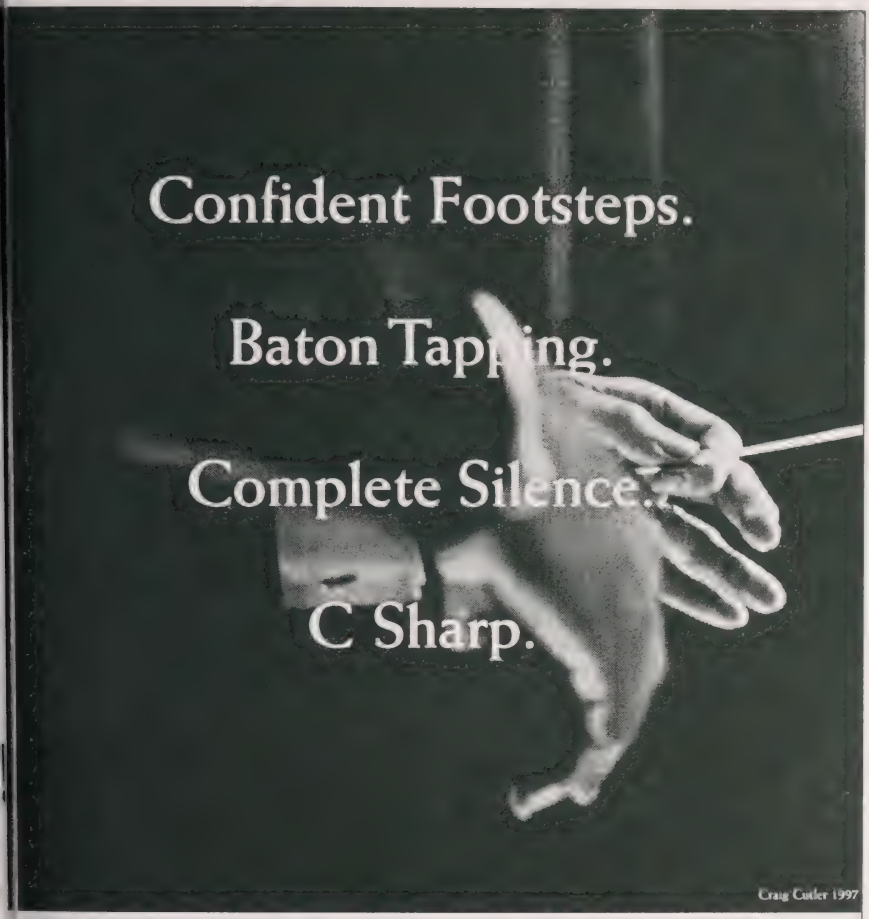

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Michael Gurt, Piano

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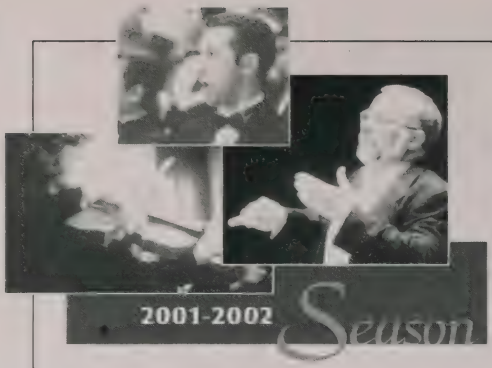

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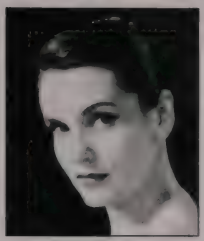

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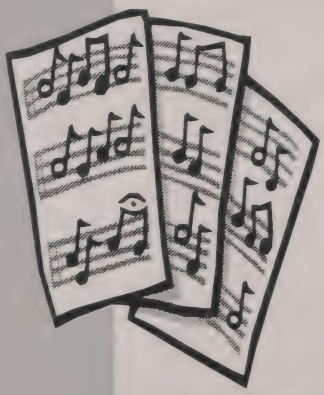

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outreach programs

One of the Symphony's Outreach programs is an Instrument Petting Zoo featured on page 28. Here one of the critters makes a new friend at a school outing last year.

The Allentown Symphony, as partner with the Lehigh Valley community, strives to bring the joy of live classical music closer to the people.

Youth Concerts

SCHOOL PERFORMANCES
Thursday/Friday, March 21/22, 2002
at 10:00 a.m. and 12:15 p.m.
in Allentown Symphony Hall

MUSICAL CIRCUS
Saturday, March 23, 2002 at 12:30 p.m.
in the Americus Hotel

FAMILY CONCERT
Saturday, March 23, 2002 at 2:00 p.m.
at Allentown Symphony Hall

Side-by-Side Program

Lehigh and Northampton County students grades 9-12 perform advanced symphonic music with Allentown Symphony musicians. Full orchestra and string orchestra participation is granted to select students.

Concert: Wednesday, May 29, 10:00 a.m.
with 2002 Voorhees Concerto Competition winner as soloist

Masterclasses

An open music lesson where local students perform and are critiqued Symphony guest artists. Masterclass are offered in conjunction with uni sities, colleges, and musical organiz tions in the Lehigh Valley. Free and open to the public for observation. Classes this season:

Friday, October 5, 4:00-6:00 p.m.
VIOLIN MASTER CLASS with Corey Cer

Thursday, February 7, 4:00-6:00 p.m.
PIANO MASTER CLASS with Dickran Ata

Wednesday, March 6, 7:00-8:30 p.m.
CELLO MASTER CLASS with Efe Baltaci

Voorhees Music Competit

Lehigh Valley students ages 11-18 a encouraged to participate in our 4 Voorhees Music Competition. Her fantastic opportunity for local you artists who aspire to solo perform

Brown-Bag-Lunch Fridays

From noon till 1:00 p.m., the day b each Symphony concert, Diane W

ads a talk about the music for Saturday's concert. Guest soloists are often n hand during this free get-together n Symphony Hall stage.

unchtime Chamber Series

ese concerts are held at major siness sites in the Lehigh Valley. ey introduce employees to upcoming mphony concerts, the instruments, d composers of various eras. esented by members of the Allentown mphony Orchestra.

enior Series

concert lectures by Orchestra embers at five area senior centers/ irement communities—Luther Crest, oebe Terrace, Kirkland Village, high County Senior Citizens Center, d Moravian Hall Square.

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We are actively soliciting older, retire instruments to enhance our collectior We will gratefully accept any species for our zoo. The zoo travels with its keeper to the outer reaches of the Lehigh Valley. ◆

2001-2002 Season

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Oct 23 - Nov 3 The Fab 4 Reach the Pearly Gates
The Beatles confront each other for one last tim
– New Paradise Theatre Laboratory, Philadelphia, PA

Nov 28 - Dec 22 Christmas City Follies
Bethlehem at that Christmas time of year...
– A Touchstone Original

Feb 20 - Mar 2 Nothin' Nice
A quest for justice & healing in New Orleans' 9th Wa
– Carpet Bag Theatre, Knoxville, TN

April 10 - 20 God's Donkey - A Play on Moses
Travel with Moses to a promised land that comes wi a price tag
– A Traveling Jewish Theatre, San Francisco, CA

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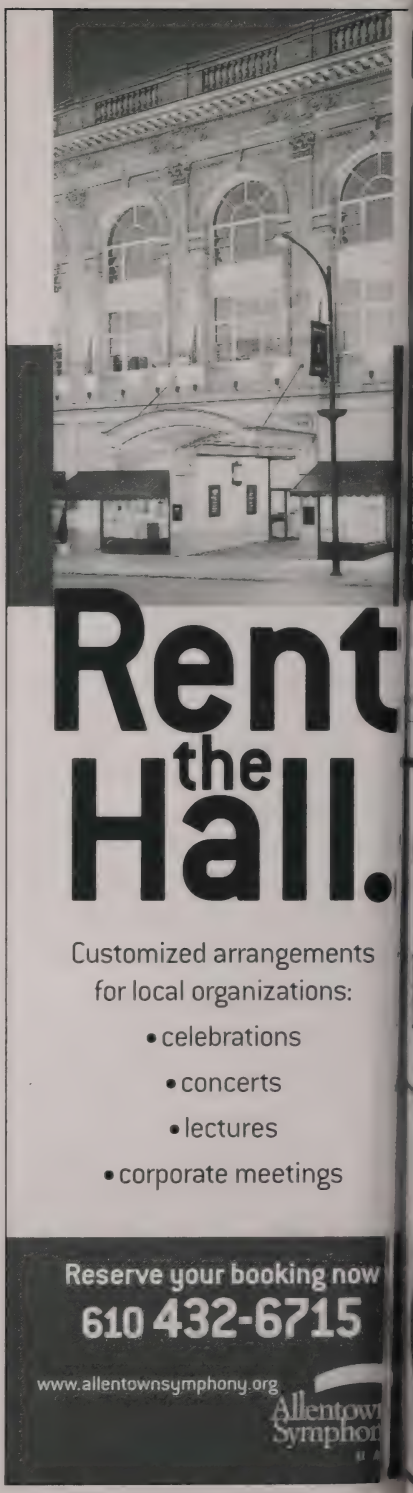

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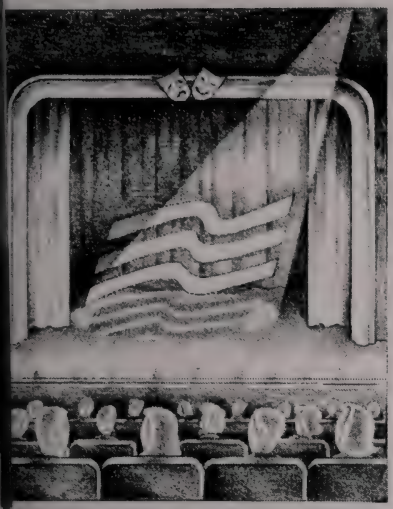

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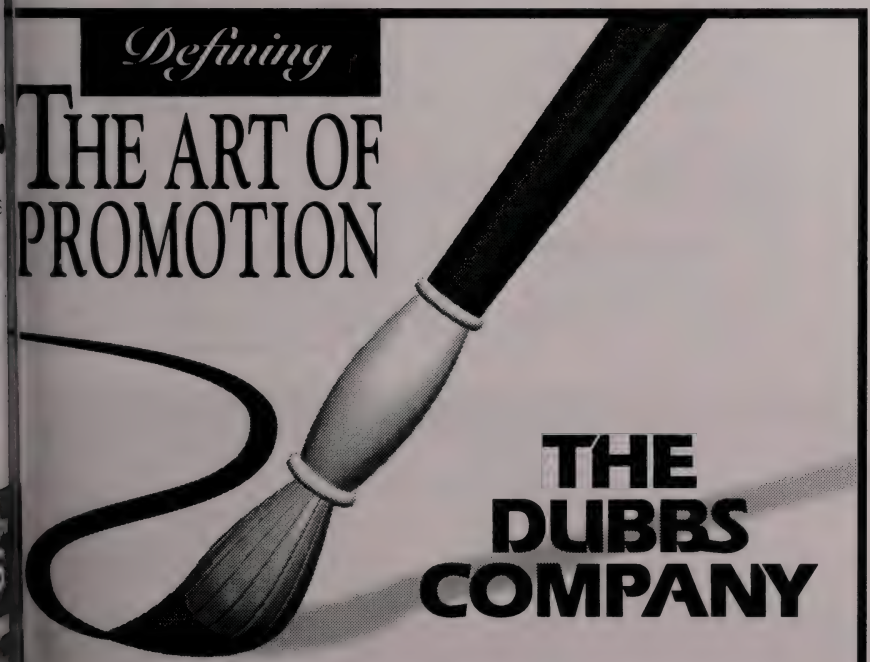

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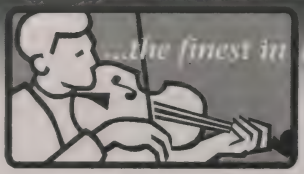

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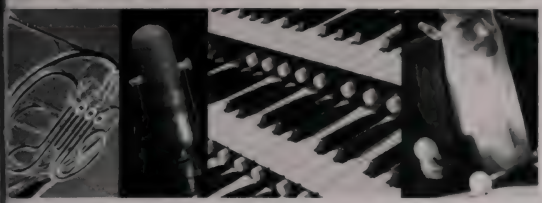

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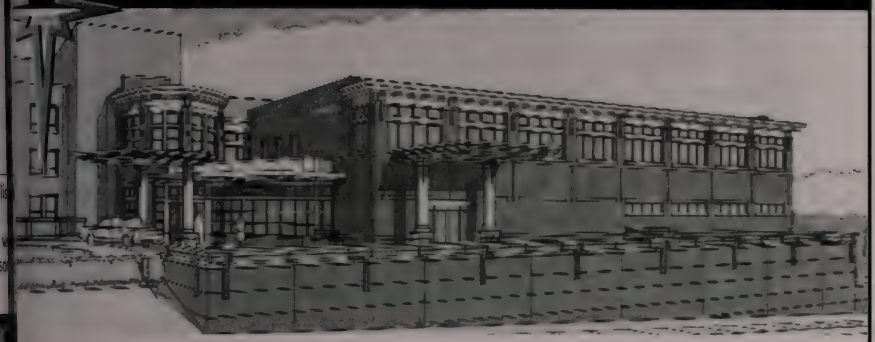

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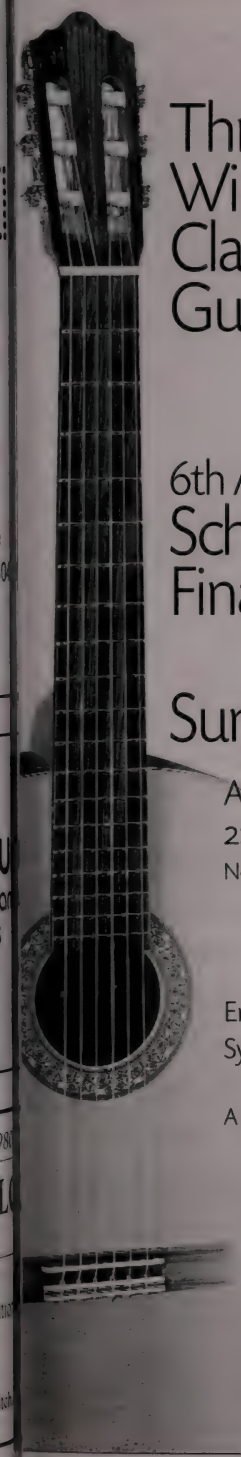

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program notes

BY DR. RICHARD E. RODDA

ymphony NO 35 in D major, 385, "Haffner"

OLFGANG AMADEUS MOZART

BORN: Salzburg, 27 January 1756

DIED: Vienna, 5 December 1791

THE SUMMER OF 1782, Mozart had en living in Vienna for a full year and s making some headway in his career d in his personal life. Though he had ore than a drop of the roustabout in blood, he was preparing to undertake narriage in August with Constanze ber. His music was becoming known, d a steady stream of commissions was ming his way. Through his concerts, which he wrote his own concertos, was gaining a sound reputation as a endid pianist. In July, he was finish- *The Abduction from the Seraglio*. At the d of that month, an urgent letter arrived m his father, Leopold, in Salzburg. old Wolfgang that the Salzburg rgomaster [mayor] Siegmund Haffner s being elevated to the nobility, and uld not think of celebrating such an portant occasion without a grand rty highlighted by a new composition m that distinguished son of Salzburg, young Mozart off seeking his fortune Vienna. The Burgomaster knew what was ordering—Mozart had provided splendid "Haffner" Serenade (K. 250) the wedding of Siegmund's daughter, zabeth, in 1776. Over the next two eks, the six movements of the com- ssioned work—another serenade— re sent to Salzburg. The last movement be completed was an introductory arch that was posted on August 1, ly three days before his marriage to Constanze. Despite the haste with which he wrote the piece, Mozart was determined to provide Haffner with his best work. "I just will not smear down any old notes on the paper," he vowed.

Early the following year, Mozart was organizing a concert and needed a new symphony for the program. He returned to the second serenade he had composed for Burgomaster Haffner and jettisoned the opening march (K. 408, no. 2) and a second minuet (perhaps K. 409) to produce the four-movement "Haffner" Symphony which has always borne the name of its patron. The majestic opening movement owes as much to Handel as to Haydn, and is excellently suited to the grand occasion for which it was conceived. The exposition contains only a single theme rather than the contrasting melodies usually found in similar movements, and most commentators attribute this technique to Haydn's influence, though his treatment of it is considerably different from that of Mozart. Saint-Foix, in his study of the symphonies, leads in the right direction when he writes of the movement's "archaic style spiced with harmonic tang," because it is the ceremonial music of Handel (*Water Music, Royal Fireworks Music*) that is here the dominant influence.

The intimate second movement, a delicate sonatina (sonata without development section), presents a charming contrast to the extroverted bustle of the first movement. The following *Menuetto* treads a stately strain, with a *Trio* that bears some resemblance to an air from Mozart's opera *La finta giardiniera*,

composed for the Munich carnival season of 1775. The finale, a rollicking sonata-rondo, begins with a vigorous theme that recalls Osmin's aria *Ha! Wie will ich triumphieren* (*"Ah! I shall be triumphant"*) from *The Abduction from the Seraglio*, an opera that was mounted just at the time that this Symphony was composed. The feelings expressed by Osmin—that he had every intention of succeeding—may have been the independent-minded young composer's subtle message to the Salzburg that he had recently escaped.

Symphonic Metamorphosis of Themes by Carl Maria von Weber

Paul Hindemith

■ **BORN: Hanau, 16 November 1895**
DIED: Frankfurt, 28 December 1963

Paul Hindemith was among the most prodigiously gifted musicians of the twentieth century. Besides being one of the greatest composers of the age, he was a conductor, writer, theorist, teacher, master performer on viola, cartoonist and scholar. His knowledge of music from all periods was encyclopedic. He was so intimately familiar with the technique of Bach's works, for example, that it served as the foundation for his own compositional style. His knowledge of early music was extensive enough that he successfully directed Yale University's early music ensemble during his years on the faculty of that great institution. And his research into nineteenth-century music led to the discovery of some little-known piano works by Carl Maria von Weber, a seminal figure in German Romantic music that became the basis of the popular *Symphonic Metamorphosis*.

The work's four movements are organized loosely around the traditional symphonic model. Each is based on a separate theme of Weber: three on miniatures for piano duet and one on an Oriental tune from incidental music for a play. Hindemith kept largely intact the melodies and structures of the originals, but expanded them in harmony, rhythm and tone color. In assessing the composer's attitude toward his models, Ian Kemp wrote, "Weber is treated neither with reverence nor with condescension."

The first movement is based on the fourth of the Weber's *Huit pièces*, op. for Piano Duet. Vigorous and straightforward, the music preserves the Gypsy spirit of the original, marked "All' Ongarese."

The second *Metamorphosis* is a scherzo using a melody from the overture Weber contributed to the incidental music for Schiller's play *Turandot*. Just as Schiller's drama was an adaptation of Carlo Gozzi's eighteenth-century play (which was a

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source for operas by Puccini and oni), so Weber borrowed his theme n an earlier source, Jean-Jacques sseau's 1767 *Dictionnaire de musique*. sseau in turn got it from the noted ologist Father Jean Baptiste Duhalde, brought it back as a souvenir of his els in China.

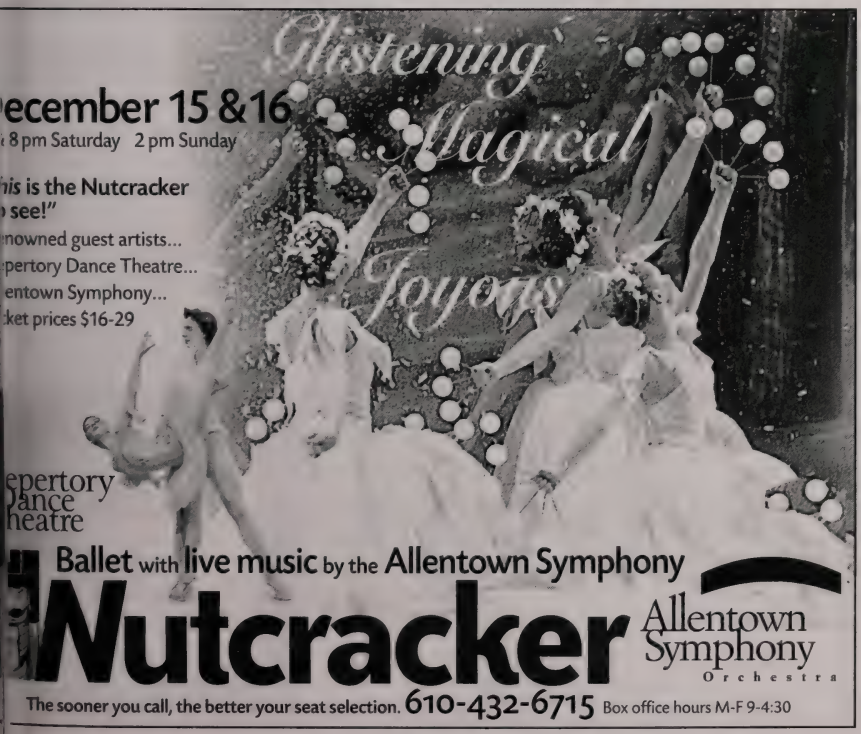
e haunting theme of the third vement, an arrangement of a gentle *iano* from Weber's *Pièces faciles* Piano, Four Hands, op. 3, Book 2, rst sung by clarinet. The central ion is marked by a simple, lyrical in from cellos and clarinets played nst an undulating accompaniment. opening theme returns, decorated n elaborate arabesques in the flute. e vibrant closing movement, derived n No. 7 of Weber's *Huit pièces*, op. 60, ne of the most stirring marches in entire orchestral repertoire.

Symphony NO 2 in D major, OP 73

JOHANNES BRAHMS

■ BORN: Hamburg, 7 May 1833
DIED: Vienna, 3 April 1897

IN THE SUMMER OF 1877, Brahms retreated to the village of Pörtschach in the Carinthian hills of southern Austria. To a Viennese friend he wrote, "Pörtschach is an exquisite spot, and I have found a lovely and apparently pleasant abode in the Castle! You may tell everybody this; it will impress them.... The place is replete with Austrian coziness and kindheartedness." The lovely country surroundings inspired Brahms' creativity to such a degree that he wrote to the critic Eduard Hanslick, "So many melodies fly about, one must be careful not to tread on them." Brahms plucked from the gentle Pörtschach breezes a surfeit of beautiful music for his Second Symphony, which



was apparently written quickly during that summer—a great contrast to the fifteen-year gestation of the preceding symphony. At summer's end he brought the manuscript back with him to Vienna. After the premiere, Brahms himself allowed that the Second Symphony "sounded so merry and tender, as though it were especially written for a newly wedded couple." Richard Specht, the composer's biographer, found it "suffused with the sunshine and warm winds playing on the waters."

The Symphony opens with a three-note motive, presented softly by the low strings, which is the germ seed from which much of the thematic material of the movement grows. The horns sing the principal theme, which includes, in its third measure, the three-note motive. The sweet second theme is given in duet by the cellos and violas. The development begins with the horns' main theme, but is mostly concerned with permutations of the three-note motive. The placid mood of the opening returns in the recapitulation, and for the rest of the movement remains largely undisturbe

The second movement plumbs the deepest emotions in the Symphony—Brahms balancing perfectly, the radia first movement with music of though fulness and introspection in the secor

The following *Allegretto* is a delightf musical sleight-of-hand. The oboe pr sents a folk-like tune as the principal theme. The strings take over the melo in the first Trio, but play it in an energe duple-meter transformation. The retu of the sedate original theme is again i terrupted by another quick-tempo va ation. A final traversal of the main theme closes the movement.

The finale bubbles with the rhythm energy and high spirits of a Haydn sy phony. The main theme starts with a unison gesture in the strings, but soo becomes harmonically active and spreads through the orchestra. The se ond theme, a broad, hymnal melody initiated by the strings is followed by Haydnesque development. The recap ulation leads with an inexorable driv through the triumphant coda (based the hymnal melody) to the brazen gl of the final trombone chord. ◆

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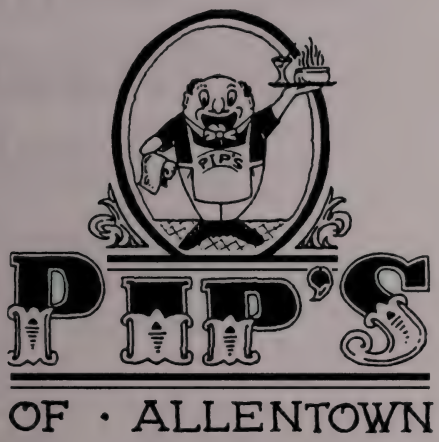

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day our strategic growth plan is taking us w places, but wherever we go our employees ve a proud tradition of volunteering. You'll d PPL people providing housing for earth- ake victims in Latin America, supporting a ildren's museum in Maine and mentoring at- k students in Pennsylvania.

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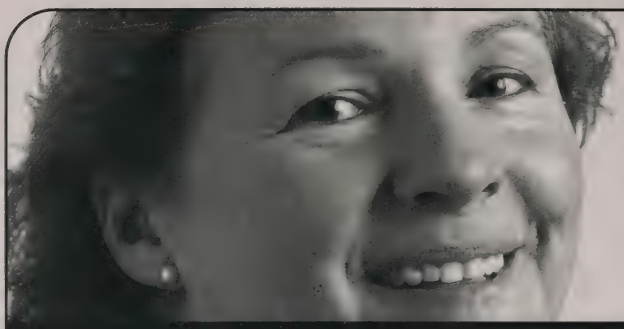

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THE CURTIS INSTITUTE OF MUSIC

RECITAL SERIES
2001/2002 SEASON

The Edith L. and Robert Prostkoff
Memorial Concert Series

The Curtis Institute of Music

Gary Graffman, President/Director

Eleventh Student Recital

Wednesday, November 7, 2001
Field Concert Hall, 8 p.m.

Sonata No. 21 in C major, Op. 53, "Waldstein" — Ludwig van Beethoven (1770-1827)

Allegro con brio
Introduzione: Adagio molto—
Rondo: Allegretto moderato

Sonata No. 2 in B-flat minor, Op. 36 — Sergei Rachmaninoff (1873-1943)

Allegro agitato
Non allegro—Lento—
L'istesso tempo—Allegro molto

Anastasia Solomatina, *piano*

Intermission

Shin-Jiang Fantasy — Wang-hua Chu (b. 1941)

Chu-Fang Huang, *piano*

Concerto No. 1 in F-sharp minor, Op. 1 Rachmaninoff

Vivace—Moderato
Andante
Allegro vivace

Christina Anum-Dorhuso, *piano*
Hugh Sung, *piano accompaniment*

Christina Anum-Dorhuso, student of Eleanor Sokoloff

Chu-Fang Huang, student of Claude Frank

Anastasia Solomatina, student of Peter Serkin

Hugh Sung, Director of Instrumental Accompaniment & Student Recitals

Photographic and recording equipment may not be used in Field Concert Hall.

NEXT RECITAL...

Fri., November 9
Field Concert Hall, 8:00 p.m.

Members of the Curtis Vocal Studies Department will present works by Beethoven, Berg, Berlioz, Richard Strauss, Wagner and Weber.
Call the Recital Hotline for further information.

Upcoming Special Event:

Keiko Abe Residency Recital
Sat., November 10
Field Concert Hall, 2:00 p.m.

Keiko Abe, marimba, and students of Curtis' Timpani and Percussion Department will perform a program of works by Ms. Abe.

Open to the public, free of charge.

Programs are subject to change. Call the Recital Hotline for the most up-to-date information.

STUDENT RECITAL HOTLINE
CALL 215-893-5261

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RECITAL SERIES
2001/2002 SEASON

The Edith L. and Robert Prostkoff
Memorial Concert Series

THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, President/Director

Twelfth Student Recital

Friday, November 9, 2001
Field Concert Hall, 8 p.m.

"Ah perfido!," Op. 65 — Ludwig van Beethoven (1770-1827)

Joslin Romphf, *soprano*

"Durch die Wälder" from *Der Freischütz* — Carl Maria von Weber (1786-1826)

Jason Collins, *tenor*

from *Les nuits d'été* — Hector Berlioz (1803-1869)

- Villanelle
- Le spectre de la rose
- L'ile inconnue

Jeffrey Kim, *countertenor*

Sieben frühe Lieder — Alban Berg (1885-1935)

- Nacht
- Schilflied
- Die Nachtigall
- Traumgekrönt
- Im Zimmer
- Liebesode
- Sommertage

Eve Gigliotti, *soprano*

INTERMISSION

"Breit' über mein Haupt dein schwarzes Haar," Op. 19, No. 2
"Ruhe, meine Seele," Op. 27, No. 1
"Zueignung," Op. 10, No. 1

Richard Strauss (1864-1949)

Jason Collins, *tenor*

Fünf Gedichte für eine Frauenstimme (*Wesendonck Lieder*)

Richard Wagner (1813-1883)

Der Engel
Stehe still!
Im Triebhaus
Schmerzen
Träume

Carolyn Betty, *soprano*

"O namenlose Freude!" from *Fidelio*

Beethoven

Carolyn Betty, *soprano*
Jason Collins, *tenor*

Aoife O'Sullivan, *piano*

All of tonight's singers are students in the Vocal Studies Department under the direction of Mikael Eliasen.

Aoife O'Sullivan, piano, guest

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NEXT RECITAL...

Mon., November 12
Field Concert Hall, 8:00 p.m.

Beethoven	*Sonata No. 4 in C major, Op. 102, No. 1* Angela Park, cello Christina Anum-Dorhuso, piano
Brahms	*Zwei Gesänge, Op. 91* Rachael Garcia, soprano Anthony Devroye, viola Anna Polonsky, piano
Kent Kennan	*Sonata for Trumpet and Piano* Christopher Konfirst, trumpet Sean Kennard, piano
Pierné	*Impromptu-Caprice for Harp* Alice Soria, harp
Sarasate Vitali	*Zigeunerweisen, Op. 20* *Chaconne in G minor arranged by Charlier-Auer* Dan-Bi Um, violin Jungeun Kim, piano

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THE CURTIS INSTITUTE OF MUSIC

RECITAL SERIES
2001/2002 SEASON

THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, President/Director

Keiko Abe Residency Recital

Saturday, November 10, 2001
Field Concert Hall, 2 p.m.

Itsuki Fantasy for Six Mallets	Keiko Abe (b. 1937)
Voice of Matsuri Drums	Abe
Marimba d'amore	Abe
Mi-chi II	Abe

Keiko Abe, *marimba*

INTERMISSION

Wind Sketch II for Two Marimbas	Abe

Keiko Abe, *marimba*
Pius Cheung, *marimba*

Tambourin Paraphrase for Two Marimbas	Abe

Keiko Abe, *marimba*
Raúl Vergara, *marimba*

Wind Across Mountains for Two Marimbas	Abe

Keiko Abe, *marimba*
James Deitz, *marimba*

Conversation in the Forest III Abe
for Two Marimbas and Three Percussionists

Keiko Abe, *marimba*
Luke Giannini, *marimba*
Pius Cheung, *percussion*
James Deitz, *percussion*
Raúl Vergara, *percussion*

Pius Cheung, James Deitz, Luke Giannini and Raúl Vergara are students of Michael Bookspan & Don Liuzzi.

Keiko Abe, marimba, guest

Ms. Abe's residency is made possible by the generosity of Yamaha Corporation.

Ms. Abe is a Yamaha artist and performs exclusively on Yamaha instruments.

Photographic and recording equipment may not be used in Field Concert Hall.

Biography

Keiko Abe has developed her position as a world-class musician thanks to a rare combination of creative power, acute sensitivity and virtuosic technique. She commands an overwhelming repertoire and appears regularly throughout the world in performances of solo concertos, chamber music and improvisations. She is also in demand as a guest lecturer and has given master classes in leading music conservatories in North America, Central and South America, Europe and Asia.

In addition, she has recorded extensively on the Denon label and has received numerous awards, including induction into the Percussive Arts Society Hall of Fame. Keiko Abe's compositions have become some of the standards of marimba literature and can be heard in recitals by marimbists all over the world. Many modern composers have also dedicated new works to her; she has inspired and premiered countless new compositions. By both pioneering new technical skills and expanding the literature, Keiko Abe has transformed what was once considered a primitive "folk" instrument into a full-fledged concert instrument welcome in any of the most prestigious concert halls. In addition to her work as Professor of Marimba at Toho Gakuen School of Music in Tokyo, Abe maintains a full schedule of composing and touring.

My Thoughts on the Marimba: Keiko Abe, 1996

At the time when I became aware of my identity as a marimba performer—feeling that this was the only instrument that would enable me to give full expression to my own musical personality—people generally either had no knowledge of the instrument or felt that since its origins were in folk music, it belonged in Latin American music and jazz. However, the music that I wished to perform was of a completely different nature. What I wanted to do was to confront the marimba directly and give convincing performances on the instrument in a solo capacity, not using it solely as a single voice in the percussion ensemble, but rather in the manner of the piano.

There were almost no works for marimba in the classical repertoire, and so I had to begin my career as a performer by creating the works myself. This was the point at which I began my relationship with composers. I began by trying to discover the characteristics of the marimba that enable the instrument to show off its best, for example techniques used for effect in folk music, techniques for creating a sensation of the marimba's large dynamic range through the placing of chords, and by demonstrating features unique to the marimba through adding one extra note that might otherwise have been regarded as superfluous. It is interesting to observe that many of these discoveries were made during practice sessions after I had finished working on composed pieces and was doodling around in an improvisatory manner on the instrument. My means of expression thus expanded and became freer as the days went by. In some cases, composers would write pieces using the instrument freely and without any preconceptions, and in other cases, problems concerning blending with other instruments would make it necessary to hold technical discussions and work together with a composer to discover methods that would be convincing to him by, for example, playing a motif over and over again in different ways. A large number of works thus came into existence. In the future, works of high quality may well only come about through a joint enterprise combining the internal energy of composers and performers, and new works by marimba performers with compositional ability and a highly developed sensibility may well become prominent.

I feel that prejudice towards the marimba is beginning at last to crumble away. In the sense that the instrument is struck in order to produce a sound, the marimba is indeed a percussion instrument, but it also possesses fixed pitches and a unique sound spectrum of its own. The performer and composer are free to focus upon either rhythm, harmony or melody, and although there may be some people who dislike the instrument precisely on account of its individualistic tone, it is the full display of the marimba's sonic world which enables the creation of music that would be inconceivable on any other instrument. If the performer is a true musician, he should be able to give a moving and convincing recital on just one single marimba. From way back in the past, people have been both comforted and exhilarated by the sound of wood as typified by the marimba.

What is needed are superior works, works of high quality unrestricted by genre classifications, and superior performers. There is also the possibility that the marimba, an instrument of primitive construction, may be improved in the future to give birth to a new instrument.

I believe that the marimba is an instrument that, unhampered by tradition, is replete with as yet unforeseen musical possibilities. During the twenty-first century the marimba will no doubt prove indispensable in the creation of new music, as a solo instrument and an ensemble instrument, both in individual genres and in music transcending genre classification.

These days, there are an increasing number of ambitious percussionists interested in the marimba. Audiences derive a closeness and comfort from the sound of the wooden marimba and learn the joy of music from it. The twenty-first century will surely be rich in opportunities.

THE CURTIS INSTITUTE OF MUSIC

RECITAL SERIES
2001/2002 SEASON

The Edith L. and Robert Prostkoff
Memorial Concert Series

The Curtis Institute of Music

Gary Graffman, President/Director

Thirteenth Student Recital

Monday, November 12, 2001
Field Concert Hall, 8 p.m.

Impromptu-caprice, Op. 9 — Gabriel Pierné (1863-1937)

Alice Soria, *harp*

Sonata — Kent Wheeler Kennan (b. 1913)

With strength and vigor
Rather slowly, with freedom
Moderately fast with energy

Christopher Konfirst, *trumpet*
Sean Kennard, *piano*

Chaconne in G minor arranged by Charlier/Auer — Tomaso Vitali (1663-1745)

***Zigeunerweisen*, Op. 20** — Pablo de Sarasate (1844-1908)

Dan-Bi Um, *violin*
Jungeun Kim, *piano*

INTERMISSION

Sonata No. 4 in C major, Op. 102, No. 1 — Ludwig van Beethoven (1770-1827)

Andante—Allegro vivace
Adagio—Allegro vivace

Angela Park, *cello*
Christina Anum-Dorhuso, *piano*

Suite in G minor, Op. 131d, No. 1 — Max Reger (1873-1916)

Molto sostenuto
Vivace
Andante sostenuto
Molto vivace

Teng Li, *viola*

Zwei Gesänge, Op. 91 — Johannes Brahms (1833-1897)

Gestillte Sehnsucht: Adagio espressivo
Geistliches Wiegenlied: Andante con moto

Rachael Garcia, *soprano*
Anthony Devroye, *viola*
Anna Polonsky, *piano*

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The Brahms was prepared by Michael Tree.

Christina Anum-Dorhuso, student of Eleanor Sokoloff

Anthony Devroye, student of Roberto Díaz & Michael Tree

Rachael Garcia, student of Mikael Eliasen

Sean Kennard, student of Eleanor Sokoloff

Christopher Konfirst, student of David Bilger

Teng Li, student of Joseph de Pasquale & Michael Tree

Angela Park, student of Orlando Cole & Lynn Harrell

Alice Soria, student of Judy Loman

Dan-Bi Um, student of Ida Kavafian & Yumi Ninomiya Scott

Jungeun Kim, Staff Pianist

Anna Polonsky, Staff Pianist

THE CURTIS INSTITUTE OF MUSIC

ALUMNI RECITAL SERIES
2001/2002 SEASON

The Curtis Institute of Music

Gary Graffman, President/Director

Alumni Recital Series

Meng-Chieh Liu, piano

Tuesday, November 13, 2001
Field Concert Hall, 8 p.m.

Three Chorale Preludes — Johann Sebastian Bach (1685-1750)
transcribed by Busoni

Ich ruf' zu dir, Herr Jesu Christ (I call to Thee, Lord Jesus Christ), BWV 639
Nun komm' der Heiden Heiland (Now come, Savior of the Gentiles), BWV 659
Nun freut euch, lieben Christen, g'mein (Now rejoice, dear Christians, together), BWV 734a

Four Songs — Franz Schubert (1797-1828)
transcribed by Franz Liszt

Die Forelle (The Trout)
Der Müller und der Bach (The Miller and the Brook)
Gretchen am Spinnrade (Gretchen at the Spinning Wheel)
Ständchen: 'Horch, horch! Die Lerch'
(Serenade: 'Hark, hark! The Lark')

"Lullaby," Op. 16, No. 1 — Piotr Ilyich Tchaikovsky (1840-1893)
transcribed by Sergei Rachmaninoff

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Charles Sterne III and Eileen Marolla
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Dr. Sidney Zubrow & Ms. Barbara Moskow*

List complete as of November 9, 2001

***Liebesleid* (Love's Sorrow)**
***Liebesfreud* (Love's Joy)**
transcribed by Rachmaninoff

Fritz Kreisler
(1875-1962)

Intermission

Prelude and Fugue in E-flat major, BWV 552, "St. Anne"
transcribed by Ferrucio Busoni

Bach

from Seven Virtuoso Études
based on themes by George Gershwin

Earl Wild
(b. 1915)

Liza
Embraceable You
The Man I Love
Fascinatin' Rhythm
Somebody Loves Me
I Got Rhythm

***Künstlerleben* (Artist's Life)**
from Symphonische Metamorphosen
Johann Strauß'scher Themen

Leopold Godowsky
(1870-1938)

Photographic and recording equipment may not be used in Field Concert Hall.

Biography

Meng-Chieh Liu (Piano '93)

Taiwanese pianist Meng-Chieh Liu first made headlines as a 20-year-old student at Curtis when, on a scant three-hours' notice, he substituted for André Watts on the All-Star Series at the Academy of Music. The concert earned high acclaim from critics and audience alike and was followed by a number of widely praised performances, including an appearance with the Philadelphia Orchestra, a recital at the Kennedy Center and another concert on the All-Star Series. Already an accomplished artist at the time, Mr. Liu had made his New York orchestral debut two years before his triumph at the Academy. A dedicated chamber musician as well as solo artist, he has collaborated with musicians in North America, Europe and Asia, in addition to working with artists in other disciplines, including Mikhail Baryshnikov, who invited Mr. Liu to work with his White Oak Dance Project. Mr. Liu's concerts have been heard over the airwaves around the world, and a biography on his life was broadcast on Taiwanese National Television. Among the honors he has received are first prizes in the Stravinsky, Asia Pacific Piano and Mieczyslaw Munz competitions. Born in Kaohsiung, Taiwan, he took to the piano early, and by age 13 had been accepted by The Curtis Institute of Music to study with Jorge Bolet, Claude Frank and Eleanor Sokoloff. Mr. Liu himself joined The Institute's faculty in 1993, the year he graduated.

Alumni Society of Greater Philadelphia

Hershel Gordon, *Chair*
Marcantonio Barone
Blanche Burton-Lyles
Edith Evans Frumin
John B Hedges, *Student representative*
Fanabel Block Kremens
Daniel Moriarty
Alan Morrison
Richard Shapp

The Alumni Society of Greater Philadelphia consists of local alumni who support the next generation of Curtis musicians by presenting a series of alumni performances. Artists donate their services, and each year Society members work directly with The Institute to decide how proceeds from the recital series can be most beneficial to the students. In recent years, contributions have been made toward the student audition travel fund, the purchase of chamber music and listening equipment for the library, and student living expenses.

THE CURTIS INSTITUTE OF MUSIC

RECITAL SERIES
2001/2002 SEASON

The Edith L. and Robert Prostkoff
Memorial Concert Series

The Curtis Institute of Music

Gary Graffman, President/Director

Fourteenth Student Recital

Wednesday, November 14, 2001
Field Concert Hall, 8 p.m.

Sonata No. 1 in F minor, Op. 80 — Sergei Prokofiev (1891-1953)

Andante assai
Allegro brusco
Andante
Allegrissimo

Yvonne Lam, *violin*
Hugh Sung, *piano*

Concerto No. 2 in G minor, Op. 63 — Prokofiev

Allegro moderato
Andante assai
Allegro, ben marcato

Susie Park, *violin*
Hugh Sung, *piano*

Intermission

Concerto in D minor, Op. 47 — Jean Sibelius (1865-1957)

Allegro moderato
Adagio di molto
Allegro, ma non troppo

Stephanie Jeong, *violin*
Hugh Sung, *piano*

Stephanie Jeong, student of Aaron Rosand

Yvonne Lam, student of Victor Danchenko

Susie Park, student of Ida Kavafian & Jaime Laredo

Hugh Sung, Director of Instrumental Accompaniment & Student Recitals

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NEXT RECITAL...

Fri., November 16
Field Concert Hall, 8:00 p.m.

Haydn	*Concerto No. 2 in D major, Hob. VIIb:2* Eugena Chang, cello Hugh Sung, piano
Rachmaninoff	*Concerto No. 3 in D minor, Op. 30* Di Wu, piano Hugh Sung, piano accompaniment
Walton	*Viola Concerto* Carrie Dennis, viola Hugh Sung, piano

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The Edith L. and Robert Prostkoff
Memorial Concert Series

The Curtis Institute of Music

Gary Graffman, President/Director

Fifteenth Student Recital

Friday, November 16, 2001
Field Concert Hall, 8 p.m.

Concerto No. 2 in D major, Hob. VIIb:2 — Joseph Haydn (1732-1809)

Allegro moderato
Adagio
Rondo: Allegro

Eugena Chang, *cello*
Hugh Sung, *piano*

Viola Concerto — William Walton (1902-1983)

Andante comodo—con spirito
Vivo, con molto preciso
Allegro moderato

Carrie Dennis, *viola*
Hugh Sung, *piano*

INTERMISSION

Concerto No. 3 in D minor, Op. 30 — Sergei Rachmaninoff (1873-1943)

Allegro ma non tanto
Intermezzo: Adagio
Finale: Alla breve

Di Wu, *piano*
Hugh Sung, *piano accompaniment*

Eugena Chang, student of Orlando Cole & Lynn Harrell

Carrie Dennis, student of Joseph de Pasquale & Michael Tree

Di Wu, student of Gary Graffman

Hugh Sung, Director of Instrumental Accompaniment & Student Recitals

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NEXT RECITAL...

Mon., November 19
Field Concert Hall, 8:00 p.m.

Brahms	*Concerto in D major, Op. 77* Zachary DePue, violin Jungeun Kim, piano
Ligeti	*Six Bagatelles for Wind Quintet* Jasmine Choi, flute Reid G. Messich, oboe Agnes Marchione, clarinet Alexandra Eastley, bassoon Michal Emanovsky, horn
Paganini	*Concerto No. 1 in D major, Op. 6* Alicia Hui, violin Jungeun Kim, piano

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THE CURTIS INSTITUTE OF MUSIC

The PECO Family Concert Series

RECITAL SERIES
2001/2002 SEASON

The Edith L. and Robert Prostkoff
Memorial Concert Series

THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, President/Director

Sixteenth Student Recital

Saturday, November 17, 2001 – 4 p.m.
Sunday, November 18, 2001 – 2 p.m.
Field Concert Hall

PECO Family Concert

The Three Camps — Traditional

Pius Cheung, *percussion*
James Deitz, *percussion*
Luke Giannini, *percussion*
Raúl Vergara, *percussion*

Fugue in A minor, BWV 947 — Johann Sebastian Bach (1685-1750)

Marimba Quartet — Daniel Levitan (b. 1953)

Pius Cheung, *marimba*
James Deitz, *marimba*
Luke Giannini, *marimba*
Raúl Vergara, *marimba*

To the Gods of Rhythm — Nebojša Živković (b. 1962)

James Deitz, *djembe*

Moving Air — Nigel Westlake (b. 1958)
for Percussion Quartet and Tape

Pius Cheung, *percussion*
James Deitz, *percussion*
Luke Giannini, *percussion*
Raúl Vergara, *percussion*

Symphony No. 4 in F minor, Op. 36 — Piotr Ilyich Tchaikovsky (1840-1893)
IV. Finale: Allegro con fuoco (excerpt)

Pius Cheung, *percussion*
James Deitz, *percussion*
Luke Giannini, *percussion*
Raúl Vergara, *percussion*

Philadelphia Orchestra recording
Eugene Ormandy, *conductor*

Questions and Closing Remarks

Photographic and recording equipment may not be used in Field Concert Hall.

Pius Cheung, James Deitz, Luke Giannini and Raúl Vergara are students of Michael Bookspan and Don Liuzzi.

Mary Kinder Loiselle, Outreach Coordinator, host

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Mary Kinder Loiselle, Outreach Coordinator, host
Kathy O'Connell, guest host

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Today's recital is being recorded for future broadcast on 88.5 FM, WXPN's *Kid's Corner* – January 30, 2002, at 7 p.m.

THE CURTIS INSTITUTE OF MUSIC

RECITAL SERIES
2001/2002 SEASON

THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, President/Director

A Tribute to Joan Hutton Landis

Sunday, November 18, 2001
Field Concert Hall, 8 p.m.

Suite from *Much Ado About Nothing*, Op. 11 — Erich Wolfgang Korngold (1897-1957)

The Maiden in the Bridal Chamber
Dogberry and Verges: March of the Watch
Scene in the Garden
Masquerade: Hornpipe

Scott St. John, *violin*
Meng-Chieh Liu, *piano*

Sonata No. 9 in A major, Op. 47, "Kreutzer" — Ludwig van Beethoven (1770-1827)

I. Adagio sostenuto—Presto

Soovin Kim, *violin*
Akiko Tominaga, *piano*

Quartet No. 1 (inspired by Tolstoy's *The Kreutzer Sonata*) — Leoš Janáček (1854-1928)

II. Con moto

Scott St. John, *violin*
Soovin Kim, *violin*
Hsin-Yun Wang, *viola*
Efe Baltacigil, *cello*

Quintet in C major, Op. Post. 163, D. 956 Franz Schubert
I. Allegro ma non troppo (1797-1828)

Gloria Justen, *violin*
Scott St. John, *violin*
Hsin-Yun Huang, *viola*
Priscilla Lee, *cello*
Yumi Kendall, *cello*

Efe Baltacigil, student of Peter Wiley

Yumi Kendall, student of David Soyer

Priscilla Lee, student of David Soyer

Hsin-Yun Huang (Viola '92)

Gloria Justen (Violin '90)

Soovin Kim (Violin '99)

Scott St. John (Violin '90)

Akiko Tominaga (Piano '00)

Meng-Chieh Liu (Piano '93), Resident Pianist

Please join us for a reception in the Bok Room immediately following the performance.

Tonight's recital will be performed without intermisison.

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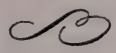
Joan Hutton Landis

Dr. Landis was educated at Bennington College, Wesleyan University and Bryn Mawr College, from which she earned her Ph.D. in 1984. Her poetry has appeared in various journals and anthologies, and her criticism and interviews have been printed in *Transatlantic Review*, *Midway*, *Salmagundi*, *MLS*, *Hamlet Studies*, *The Shakespeare Quarterly*, *The Upstart Crow*, *Women's Re-Visions of Shakespeare* and *Parnassus*. She has new works forthcoming in *Salmagundi*. Dr. Landis has also worked extensively in the theater: She has played leading roles in *Born Yesterday*, *Separate Tables*, *Anything Goes*, *Something Unspoken* and *Who's Afraid of Virginia Woolf*, among others. She is a member of the Modern Language Association and the Shakespeare Society of America. The first academic faculty member to assume a full-time position, Dr. Landis joined The Curtis Institute of Music faculty in 1977 and served as chair of the liberal arts department from 1986 to 2001.

THE CURTIS INSTITUTE OF MUSIC



RECITAL SERIES
2001/2002 SEASON

The Edith L. and Robert Prostkoff
Memorial Concert Series

THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, President/Director

Seventeenth Student Recital

Monday, November 19, 2001
Field Concert Hall, 8 p.m.

Concerto No. 1 in D major, Op. 6 — Niccolò Paganini (1782-1840)

Allegro maestoso
Adagio espressivo
Rondo: Allegro spiritoso

Alicia Hui, *violin*
Jungeun Kim, *piano*

Six Bagatelles for Wind Quintet — György Ligeti (b. 1923)

Allegro con spirito
Rubato: Lamentoso
Allegro grazioso
Presto ruvido
Adagio: Mesto
Molto vivace: Capriccioso

Jasmine Choi, *flute*
Reid G. Messich, *oboe*
Agnes Marchione, *clarinet*
Alexandra Eastley, *bassoon*
Michal Emanovsky, *horn*

INTERMISSION

Concerto in D major, Op. 77 — Johannes Brahms (1833-1897)

Allegro non troppo
Adagio
Allegro giocoso, ma non troppo vivace

Zachary DePue, *violin*
Jungeun Kim *piano*

The Ligeti was prepared by Anthony Gigliotti.

Jasmine Choi, student of Julius Baker & Jeffrey Khaner

Zachary DePue, student of Ida Kavafian & Jaime Laredo

Alexandra Eastley, student of Bernard Garfield

Michal Emanovsky, student of Jerome Ashby

Alicia Hui, student of Victor Danchenko

Agnes Marchione, student of Donald Montanaro

Reid G. Messich, student of Richard Woodhams

Jungeun Kim, Staff Pianist

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NEXT RECITAL...

There are no student recitals on Wednesday, November 21, or Friday, November 23, due to the Thanksgiving holiday.

Student recitals will resume on Monday November 26.

Mon., November 26
Field Concert Hall, 8:00 p.m.

Enesco	*Légende* Nathaniel Hepler, trumpet Hugh Sung, piano
Schumann	*Fantasie in C major, Op. 17* Ang Li, piano

Remainder of program to be announced. Call the Recital Hotline for further information.

Programs are subject to change. Call the Recital Hotline for the most up-to-date information.

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THE CURTIS INSTITUTE OF MUSIC

RECITAL SERIES
2001/2002 SEASON

The Edith L. and Robert Prostkoff
Memorial Concert Series

THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, President/Director

Eighteenth Student Recital

Monday, November 26, 2001
Field Concert Hall, 8 p.m.

Légende — Georges Enesco (1881-1955)

Nathaniel Hepler, *trumpet*
Hugh Sung, *piano*

Sonatina — Bohuslav Martinů (1890-1959)

- Moderato
- Andante
- Poco allegro

Fantasia on the Opera *La traviata* by Giuseppe Verdi — Donato Lovreglio (1841-1907)

Jose Franch-Ballester, *clarinet*
Hugh Sung, *piano*

Fantasie in C major, Op. 17 — Robert Schumann (1810-1856)

- Durchaus phantastisch und leidenschaftlich vorzutragen
- Mäßig: Durchaus energisch
- Langsam getragen: Durchweg leise zu halten

Ang Li, *piano*

Jose Franch-Ballester, student of Donald Montanaro

Nathaniel Hepler, student of Frank Kaderabek

Ang Li, student of Eleanor Sokoloff

Hugh Sung, Director of Instrumental Accompaniment & Student Recitals

Tonight's recital will be performed without intermission.

Photographic and recording equipment may not be used in Field Concert Hall.

NEXT RECITAL...

Wed., November 28
Field Concert Hall, 8:00 p.m.

Abe — *Wind Across Mountains for Two Marimbas*

Ravel — *"Alborada del gracioso" from Miroirs arranged by Savery and Friis, with additions by James Ra*
James Deitz, marimba
Luke Giannini, marimba

Bartók — *Sonata for Solo Violin*
Ang Cheng, violin

D. Levitan — *Duo for Marimba and Vibraphone*
Luke Giannini, marimba
James Deitz, vibraphone

Sibelius — *Concerto in D minor, Op. 47*
Bo-Kyung Lee, violin
Hugh Sung, piano

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THE CURTIS INSTITUTE OF MUSIC

RECITAL SERIES
2001/2002 SEASON

The Edith L. and Robert Prostkoff
Memorial Concert Series

THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, President/Director

Nineteenth Student Recital

Wednesday, November 28, 2001
Field Concert Hall, 8 p.m.

❧

Wind Across Mountains
for Two Marimbas
Keiko Abe
(b. 1937)

James Deitz, *marimba*
Luke Giannini, *marimba*

Duo for Marimba and Vibraphone
Daniel Levitan
(b. 1953)

Luke Giannini, *marimba*
James Deitz, *vibraphone*

"Alborada del gracioso" from *Miroirs*
arranged by Uffe Savery and Morten Friis
with additions by James Ra
Maurice Ravel
(1875-1937)

Luke Giannini, *marimba*
James Deitz, *marimba*

Sonata for Solo Violin
Béla Bartók
(1881-1945)

Tempo di ciaccona
Fuga: Risoluto, non troppo vivo
Melodia: Adagio
Presto

Ang Cheng, *violin*

INTERMISSION

Concerto in D minor, Op. 47 — Jean Sibelius (1865-1957)

Allegro moderato
Adagio di molto
Allegro, ma non troppo

Bo-Kyung Lee, *violin*
Hugh Sung, *piano*

The Abe, Levitan and Ravel were prepared by Don Liuzzi.

Ang Cheng, student of Aaron Rosand

James Deitz, student of Don Liuzzi

Luke Giannini, student of Don Liuzzi

Bo-Kyung Lee, student of Aaron Rosand

Hugh Sung, Director of Instrumental Accompaniment & Student Recitals

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NEXT RECITAL...

Fri., November 30
Field Concert Hall, 8 p.m.

Bruch	*Concerto No. 2 in D minor, Op. 44* Solomiya Ivakhiv, violin Jungeun Kim, piano
Debussy	*Études, from Books I & II*
Stravinsky	*Three Movements from Petrouchka* Sean Kennard, piano
Prokofiev	*Sonata No. 2 in D major, Op. 94* Andrea Kaplan, flute Anna Polonsky, piano

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RECITAL SERIES
2001/2002 SEASON

The Edith L. and Robert Prostkoff
Memorial Concert Series

THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, President/Director

Twentieth Student Recital

Friday, November 30, 2001
Field Concert Hall, 8 p.m.

Sonata No. 2 in D major, Op. 94 — Sergei Prokofiev (1891-1953)

Moderato
Scherzo: Allegretto scherzando
Andante
Allegro con brio

Andrea Kaplan, *flute*
Anna Polonsky, *piano*

Concerto No. 2 in D minor, Op. 44 — Max Bruch (1838-1920)

Adagio ma non troppo
Recitativo: Allegro moderato
Finale: Allegro molto

Solomiya Ivakhiv, *violin*
Jungeun Kim, *piano*

INTERMISSION

Études — Claude Debussy (1862-1918)

from Book I

No. 2: Pour les tierces

No. 6: Pour les huit doigts

from Book II

No. 7: Pour les degrés chromatiques

No. 8: Pour les agréments

No. 11: Pour les arpèges composés

No. 12: Pour les accords

Three Movements from *Petrouchka* — Igor Stravinsky (1882-1971)

Russian Dance

Petrouchka's Cell

The Shrove-tide Fair

Sean Kennard, *piano*

Solomiya Ivakhiv, student of Joseph Silverstein

Andrea Kaplan, student of Julius Baker & Jeffrey Khaner

Sean Kennard, student of Eleanor Sokoloff

Jungeun Kim, Staff Pianist

Anna Polonsky, Staff Pianist

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NEXT RECITAL...

Mon., December 3
Field Concert Hall, 8 p.m.

Dvořák	*Concerto in A minor, Op. 53* Celeste Golden, violin Jungeun Kim, piano
Haydn	*Concerto No. 2 in D major, Hob. VIIb:2* Yeon-Sun Joo, cello The Curtis Chamber Orchestra Thomas Hong, conductor
Tchaikovsky	*Concerto No. 1 in B-flat minor, Op. 23* Hyo-Sun Lim , piano Chu-Fang Huang, piano accompaniment

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NOVEMBER 30 AND DECEMBER 1, 2001, AT 7:30 P.M.

CENTENNIAL HALL AT THE HAVERFORD SCHOOL

THE CURTIS INSTITUTE OF MUSIC OPERA THEATRE

Le nozze di Figaro

y Wolfgang Amadeus Mozart

NEXT RECITA

Mon., December 3
Field Concert Hall,

Dvořák	Conce Celest Junge
Haydn	Conce Hob. \ Yeon- The C Or Thom
Tchaikovsky	Conce minor Hyo-S Chu-l ac

Programs are subjec
Call the Recital Hot
most up-to-date info

The Curtis Institute of Music

Gary Graffman, President/Director

The Curtis Institute of Music was founded by Mary Louise Curtis Bok in 1924 to trai exceptionally gifted young musicians for careers as performing artists on the highest professi level. It provides merit-based full-tuition scholarships for all its students, attracting the fines young musicians from the entire world. Currently 162 students from the U.S. and 24 fore countries study with Curtis' celebrated 85-member faculty, which includes Julius Baker, Richard Danielpour, Leon Fleisher, Claude Frank, Pamela Frank, Gary Graffman, Lynn Harrell, Jennifer Higdon, Ida Kavafian, Jaime Laredo, Seymour Lipkin, Otto-Werner Mueller, Ned Rorem, Aaron Rosand, Peter Serkin, Joseph Silverstein, members of the Guarneri Quartet and many current and distinguished retired members of the Philadelphia Orchestra.

The Curtis Institute of Music offers numerous and varied opportunities for music love to hear its students through the Student Recital Series and performances of the Curtis Oper Theatre and the Symphony Orchestra.

Student recitals, held most Mondays, Wednesdays and Fridays at 8 p.m., are an integ part of every student's education. In keeping with The Institute's mission, it is essential tha Curtis students have the opportunity to perform, and perform often, in public. The Studer Recital Series is the primary vehicle by which students gain this experience, giving the youn musicians the opportunity to perform as soloists and members of chamber music groups.

The Curtis Opera Theatre is the performing entity of Curtis' Vocal Studies Departme Headed by Mikael Eliasen, the department is composed of approximately 25 singers of outstanding talent between the ages of 18 and 28. Enrollment in the Vocal Studies Depart is intentionally kept small in order to insure individual attention for all of the students. Thu philosophy has proved successful over the years: Since The Institute's founding, over 40 al have gone on to sing with the Metropolitan Opera, and Curtis graduates can be found on rosters of opera companies worldwide.

The Symphony Orchestra of The Curtis Institute of Music is composed of 100 studer between the ages of 15 and 26. The ensemble gives several concerts throughout the year u the direction of Otto-Werner Mueller, head of Curtis' conducting department; David Ha music director of the Philadelphia Singers; and renowned visiting conductors. Guest cond who have worked with the Orchestra include Charles Dutoit, James Levine, Kurt Masur, Zubin Mehta, Riccardo Muti, André Previn, Simon Rattle, Mstislav Rostropovich, Wolf Sawallisch, Leonard Slatkin, Yuri Temirkanov and David Zinman. Curtis alumni can be found in virtually every major orchestra and opera company around the world. In fact, 2. of the principal chairs in America's leading orchestras are held by Curtis-trained musician alumni make up almost 50% of the Philadelphia Orchestra.

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www.curtis.edu

The Curtis Institute of Music
Opera Theatre

presents

Le nozze di Figaro

Music by Wolfgang Amadeus Mozart
Libretto by Lorenzo Da Ponte

Rossen Milanov, conductor
Ben Levit, stage director
Thom Bumblauskas, scenic designer
Laila Swanson, costume designer
Peter J. Jakubowski, lighting designer
Christopher Fleming, choreographer
David Moody, fortepiano
Thomas Hong, assistant conductor

Friday, November 30, 2001 • Saturday, December 1, 2001
7:30 p.m.

Centennial Hall at the Haverford School

Projected Title slides provided by arrangement with Bayshore Opera Translations.
Translation by Lindley L. Becker and T. J. Scott.

Special thanks to the Joseph Cairns, Jr. and Ernestine Bacon Cairns Memorial Scholarship Fund and the Edwin B. Garrigues Foundation for their generous support in helping to train our singers in the Curtis Vocal Studies Department.

Sponsored by
The Rittenhouse Trust Company
Radnor, Pennsylvania

Le nozze di Figaro

CAST

(In order of vocal appearance)

	November 30	*December 1*
Figaro, valet to Count Almaviva	D. Renard Young	Robert Pomakov
Susanna, Countess Almaviva's maid, betrothed to Figaro	Tammy Tyburczy	Rachael García
Bartolo, doctor	Matthew Rose	Matthew Rose
Marcellina, housekeeper	Lauren Curnow	Lauren Curnow
Cherubino, the Count's page	Alexis Barthelemy	Fiona Murphy
Il Conte di Almaviva	Dimitrie Lazich	Howard Reddy
Don Basilio, music master	Glenn Alamilla	Glenn Alamilla
La Contessa di Almaviva	Amy Orsulak	Karen Slack
Antonio, gardener, Susanna's uncle	James J. Kee	James J. Kee
Don Curzio, lawyer	Ramone Diggs	Ramone Diggs
Barbarina, daughter of Antonio	Hanan Tarabay	Hanan Tarabay

There will be one 20-minute Intermission between Acts II and III.
Total Running Time: 2 hours, 55 minutes

SYNOPSIS

Act I — Figaro is to marry Susanna and is preparing their house. Susanna warns him that their is too close to that of the Count, who regrets his decision to abolish his feudal right to enjoy an woman on his estate and now has designs upon her. Figaro is determined to thwart his master's They leave the room and Dr. Bartolo enters with Marcellina. Figaro is in debt to Marcellina an promised to marry her if he cannot repay her. Bartolo agrees to help Marcellina hold Figaro to promise. Susanna reenters, and the two rivals for Figaro's hand sing a hilarious duet before Marcellina flounces out, following Bartolo, and Susanna is left alone. Not for long though – Cherubino arrives and tells her he is to be sent away for flirting with Barbarina. He does not w go, for he loves the Countess. The Count appears, and Cherubino hides quickly. The Count tr seduce Susanna, but they hear Don Basilio's voice, and it becomes the Count's turn to conceal himself, driving his page into a new hiding spot. Basilio recounts the local gossip about Cherul infatuation for the Countess, and the furious Count reveals himself. As he tells of his recent discovery of Cherubino's flirting, he becomes enraged to discover the page once again. The C orders Cherubino to join the army, and Figaro lightheartedly warns the page about the rigors o military life.

Act II — The Countess mourns the fading of her husband's love for her. Figaro and Susanna e and Figaro tells her that, to distract the Count from his pursuit of Susanna, he has sent him ar anonymous letter claiming that she (the Countess) has an assignation with a lover. He urges S

ee to meet the Count in the garden and then plots to send Cherubino in her place. Figaro and sends Cherubino in to the women, who begin to dress him in women's clothes. When na steps out and the Count's voice is heard, the Countess hurriedly hides Cherubino in a closet, drops something and the Count, hearing the noise, accuses his wife of harboring a lover. the door is opened, however, to everyone's amazement, it is Susanna who emerges (she has a way to change places with the unfortunate page, who has escaped). Figaro enters, and the t questions him about the letter he has received. Antonio bursts in complaining loudly that his have been ruined by someone jumping into the garden. Figaro says it was he. Antonio starts to him a paper dropped in the garden, which the Count intercepts. The Countess realizes that the is Cherubino's army commission and passes word to Figaro; he accounts for having the ission by pointing out that it lacks the official seal. Just as he averts disaster once again, llina, Bartolo and Basilio arrive demanding justice for Marcellina.

I — Susanna, urged by the Countess, agrees to meet the Count in the garden that night, that she will pay off Figaro's debt to Marcellina with the dowry the Count has promised to her reward. She runs into Figaro as she leaves and whispers to him that she has found a solution to roblem, but the Count overhears and, left alone, plots to thwart their marriage before storming he Countess reappears looking for Susanna, and laments her lost happiness before moving on to er maid elsewhere. Don Curzio, the lawyer, arrives with Marcellina, Figaro, Bartolo and the . The Count, hoping to keep Susanna, his favorite, for himself, supports the lawyer's judgment garo must marry Marcellina. By a stroke of good fortune, Figaro claims that he is of noble birth nnot marry without the permission of his parents. In the ensuing attempt to discover who lusive parents might be, it turns out that they are none other than Marcellina and Bartolo. na reenters, furious to find Figaro in Marcellina's arms, but she is soon introduced to her new- future in-laws, and the happily reunited family declare their joy as the frustrated Count exits urzio. Susanna finds the Countess and recounts the delightful new twist in her fortunes as the men prepare a letter to the Count inviting him to meet Susanna in the garden that night. girls enter to present the Countess with flowers, specifically Barbarina and Cherubino, once isguised as a woman. His disguise is quickly lifted by Antonio, who enters with the Count. ino narrowly escapes banishment as Barbarina intervenes for him, reminding the Count of his e to grant her wish in return for her caresses — her wish is to have Cherubino for a husband! he entire household now assembled, the traditional precursor to a wedding ceremony takes and the Count presents Susanna with her wedding headdress. As he makes the presentation, nages to slip him the letter. A second bride comes forward for her headdress — Marcellina is arried after all, to her old beau, Bartolo. Figaro will finally be legitimate!

— Later that night Barbarina is in the garden searching for the pin the Count has asked her Susanna as a sign that he will meet her. Figaro enters and believes that he is to be betrayed on wedding night. His mother comforts him, but afterwards hurries to warn Susanna that he will ching for her. Susanna and the Countess arrive, having exchanged clothes. Now "Susanna" untess in her maid's clothes) awaits the Count. But first Cherubino finds her and begins to rrying away when the Count arrives. The Count escorts "Susanna" to a secluded area, then hen he hears Figaro stride by. Figaro sees "the Countess" (Susanna) and tells her that the is with Susanna. She replies, forgetting to disguise her voice, and he realizes the truth. To is new wife, he pleads passionate love to "the Countess," but later admits to Susanna that he was her all along. The two continue the ruse on the Count, who is enraged to discover Figaro e Countess" together. He summons the entire household to witness his wife's flagrant ty. All beg him to forgive her, but he is adamant, until the real Countess emerges. At once he his mistake and drops to his knees to beg her forgiveness, which she graciously bestows.

BIOGRAPHIES

Rossen Milanov, *conductor*

Rossen Milanov, a 1994 alumnus of The Curtis Institute of Music, is assistant conductor of t Philadelphia Orchestra and music director of New Jersey's Haddonfield Symphony and the New Symphony Orchestra in his native city of Sofia, Bulgaria; he was also assistant conductor under music director designate Franz Welser-Möst for concerts with the Cleveland Orchestra. A dedic educator, Mr. Milanov is conductor of the Chicago Youth Symphony Orchestra, and previously served as conductor of the Pre-College Orchestra at the Juilliard School, where he was a memb the conducting faculty. He is also the founder and principal teacher of the Sofia-Mt. Vitosha International Conducting Institute, held every summer in Bulgaria. Mr. Milanov's guest conduc appearances have included concerts with the Pittsburgh Symphony, St. Paul Chamber Orchestr Sofia Festival Orchestra, Colorado Symphony Orchestra, Symphony Orchestra of Bulgarian Ra and TV, Symphony Orchestra of Lima, Juilliard Opera Center and the Sofia Soloists Chamber Orchestra, among others. Recipient of an ASCAP Award for adventurous programming with th Chicago and Illinois youth symphony orchestras, he won a 1993 Presser Foundation Music Awa Heard on numerous CDs with Sofia's New Symphony Orchestra, Mr. Milanov made his recordi debut on a New World release of works by Curtis alumnus Ned Rorem recorded with the Curtis Symphony Orchestra.

Ben Levit, *stage director*

Ben Levit served as artistic director of Philadelphia's Prince Music Theater from 1993-2001; du his tenure the company built its first permanent home, produced and presented over 70 musica plays, revivals and cabarets, and gained a national reputation for producing innovative new wo the highest level of excellence. For the Prince, Mr. Levit directed five world-premiere producti and conceived and directed the AMTF/WHYY Televisions' Digital Youth production of *Ballad Americans/Stand in the Light*. Mr. Levit was awarded the 2000 Barrymore Award for 'Outstandin Direction of a Musical' for his world premiere production of Peter Foley and Kate Chisholm's *T Hidden Sky*, and his production of Curtis alumnus Leonard Bernstein's *Candide* last season was nominated for five Barrymore Awards including 'Best Production of a Musical.' The Prince Mu Theater, in his final season there, was awarded the 'Best of Philadelphia' by the *Philadelphia Inq* For the Curtis Institute of Music Opera Theatre, he has previously directed productions of Mer *The Medium* and Mozart's *Così fan tutte*. Mr. Levit has just directed the world premiere of a new music theater piece, *Letters From 'Nam* by Paris Barclay, for the North Shore Music Theatre in Beverly, Mass.

Thom Bumblauskas, *scenic designer*

Thom Bumblauskas is originally from Chicago, and received his BFA in Scene Design from th Theatre School at DePaul University. Mr. Bumblauskas has previously served as charge scenic for Chicago Scenic Studios and as charge scenic artist and resident scenic designer for Philade Walnut Street Theatre. While at the Walnut, he designed a number of shows, including *Old W Songs* (world premiere) and *Shylock*. His design for the Walnut's *1776* was featured on the cov the 1998 Philadelphia phone book. His favorite show to date is the world premiere of *In the Beginning* by Maury Yeston, where he was honored to have Mr. Yeston ask his opinion on the s change music. Mr. Bumblauskas' work on *The Sword and the Stone* at Theater IV in Richmond earned him the Phoebe Award for Best Scenic Design for a Play (2000). He has recently serve art director for *Christina Cooks* on PBS and the Discovery Channel, and as charge scenic artist *Igby Goes Down* with Susan Sarandon and Ryan Phillippe. Mr. Bumblauskas is a member of IATSE/United Scenic Artists Local 829.

Swanson, *costume designer*

nally from Trondheim, Norway, Laila Swanson received her MFA in set and costume design Temple University in 1994. Since then she has designed costumes for theaters on both sides of tlantic Ocean. Her credits include *The Wild Duck*, *Hedda Gabler*, *La Sonnambula* and a range of ictions at Arcadia University, where she is in her fifth year as a resident set and costume her, shop supervisor and part-time faculty member. In 1997 Ms. Swanson designed and managed roduction of 1,000 historical costumes for an event in her hometown. As a scenic artist, she has involved with Philadelphia film productions such as *Unbreakable*, *The Sixth Sense* and, most tly, *Signs*. Last season, Ms. Swanson designed the costumes for the Curtis production of etti's *Don Pasquale*.

J. Jakubowski, *lighting designer*

J. Jakubowski is an award-winning freelance lighting designer. Most recently, he designed the premiere of Barclay's *Letters From 'Nam* at Massachusetts's North Shore Music Theatre. ent designer for the Colorado Ballet's Snowy Range Summer Dance Festival, his Philadelphia s include *Candide*; *The Lion, The Witch and The Wardrobe*; and *St. Louis Woman* at the Prince Theater, where he was in residence from 1999-2001; several world premieres for the Interact er Company; the Philadelphia Shakespeare Festival's *Measure for Measure*, *Taming of The Shrew*, r's *Tale* and *Hamlet*; and the Koresh Dance Theater's fifth season and performances of *Kriza*, l *Palace*, *Savage*. In addition to his work as production manager and designer for both Koresh anne Ruddy Dance, he has designed at the International Dance Festival of Hong Kong and has in the repertory of Denver's Colorado Ballet and New York's Peter Pucci Plus Dancers and oke dance companies. Mr. Jakubowski previously collaborated on the Curtis Opera Theatre ction of *Così fan tutte* He is a member of United Scenic Artists Local 829 as both a lighting and designer.

topher Fleming, *choreographer*

a member of the New York City Ballet, choreographer Christopher Fleming danced principal lo roles in works by George Balanchine, Jerome Robbins, Peter Martins and John Taras. He d a group of soloists and principals from that ensemble on a tour of Europe, in a program that ed his own works and those of Balanchine. Recipient of a fellowship from the National ographic Institute, he has served as artistic director for the Compania Colombiana de Ballet, allet Theatre and Ballet Theater International. In addition to his experiences choreographing sional ballet companies, Mr. Fleming has also choreographed musicals and stage productions umber of organizations. His original works include *Gaspar*, *Dracula* and *The Three Musketeers*. icated teacher as well, he has taught master classes in North and South America and Great and Europe, and is assistant director of the Pennsylvania Ballet's Rock School. *Le nozze di* is his first collaboration with the Curtis Opera Theatre.

Moody, *fortepiano*

Moody attended the University of Illinois as a student of John Wustman. In 1993 he became for the New York Choral Society, performing with the group for its 25th-anniversary Carnegie elebration. While in New York, he served as a coach for the Juilliard School, the Manhattan l of Music and the Chautauqua Institution. Previously based in London, Mr. Moody has most ly worked as an accompanist and coach for the Guildhall School of Music, the Banff Centre e Arts, the National Opera Studio and the Académie Européenne de musique d'Aix-en- nce. In 1997, under the direction of Sir Edward Downes, he prepared a concert performance of *I masnadieri* for the Royal Opera's production at the Edinburgh Festival. Mr. Moody, currently stant conductor of the Opera Company of Philadelphia, joined the faculty of The Curtis te of Music in 1999.

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THE CURTIS INSTITUTE OF MUSIC

RECITAL SERIES
2001/2002 SEASON

The Edith L. and Robert Prostkoff
Memorial Concert Series

THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, President/Director

Twenty-first Student Recital

Monday, December 3, 2001
Field Concert Hall, 8 p.m.

Concerto in A minor, Op. 53 — Antonín Dvořák (1841-1904)

Allegro ma non troppo
Adagio ma non troppo
Finale: Allegro giocoso, ma non troppo

Celeste Golden, *violin*
Jungeun Kim, *piano*

Concerto No. 2 in D major, Hob. VIIb:2 — Joseph Haydn (1732-1809)

Allegro moderato
Adagio
Rondo: Allegro

Yeon-Sun Joo, *cello*

The Curtis Chamber Orchestra
Thomas Hong, *conductor*

The Haydn was prepared by Orlando Cole.

Celeste Golden, student of Ida Kavafian & Jaime Laredo

Thomas Hong, student of Otto-Werner Mueller

Yeon-Sun Joo, student of Orlando Cole & Lynn Harrell

Jungeun Kim, Staff Pianist

Tonight's recital will be performed without intermission.

Photographic and recording equipment may not be used in Field Concert Hall.

NEXT RECITAL...

Wed., December 5
Field Concert Hall, 8 p.m.

Bartók	*Viola Concerto* Mara Lise Gearman, viola Anna Polonsky, piano
Debussy	*Sonata* Andrea Kaplan, flute Anthony Devroye, viola Katherine Dolfe, harp
Eli Marshall	*The Diplomat's March* *Music for Strings* The Curtis Chamber Ensemble Eli Marshall, conductor
Prokofiev	*Concerto No. 3 in C major*, Op. 26 Marko Pavlovic, piano Hugh Sung, piano accompaniment

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THE CURTIS INSTITUTE OF MUSIC

RECITAL SERIES
2001/2002 SEASON

The Edith L. and Robert Prostkoff
Memorial Concert Series

The Curtis Institute of Music

Gary Graffman, President/Director

Twenty-second Student Recital

Wednesday, December 5, 2001
Field Concert Hall, 8 p.m.

from Music for Strings — Eli Marshall (b. 1977)
- Moderato misterioso
- Allegro scherzando

The Diplomat's March — Marshall

The Curtis Chamber Ensemble
Eli Marshall, *conductor*

Concerto for Viola and Orchestra — Béla Bartók (1881-1945)
- Moderato
- Adagio religioso
- Allegro vivace

Mara Lise Gearman, *viola*
Anna Polonsky, *piano*

INTERMISSION

Sonata — Claude Debussy (1862-1918)

Pastorale: Lento, dolce rubato
Interlude: Tempo di Minuetto
Final: Allegro moderato ma risoluto

Andrea Kaplan, *flute*
Anthony Devroye, *viola*
Katherine Dolfe, *harp*

Concerto No. 3 in C major, Op. 26 — Sergei Prokofiev (1891-1953)

Andante
Theme and Variations
Allegro ma non troppo

Marko Pavlovic, *piano*
Hugh Sung, *piano accompaniment*

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The Debussy was prepared by Judy Loman.

Anthony Devroye, student of Roberto Díaz & Michael Tree

Katherine Dolfe, student of Judy Loman

Mara Lise Gearman, student of Roberto Díaz

Andrea Kaplan, student of Julius Baker & Jeffrey Khaner

Eli Marshall, student of Ned Rorem

Marko Pavlovic, student of Seymour Lipkin

Anna Polonsky, Staff Pianist

Hugh Sung, Director of Instrumental Accompaniment & Student Recitals

The Curtis Institute of Music

Holiday Party

December 7, 2001

8:00 p.m.

In the Common Room

Trumpet Fanfare

Carols

Program

FIELD HALL

ntroductions.....President Gary Graffman (and Dean Bob)

'residential Sing-A-Long .....John B Hedges & Friends

'aid-for programming *(Joseph Conyers Campaign Fund)* .....A. Kaplan, campaign mgr.

Holiday Cheer with The Jailbait Quartet .....arr. Hedges

'ercussion Department Raffle with special guest, Don Liuzzi

Curtis Admissions Video Tour.....K. Cannelakis, dir.

Merry Christmas from the Family .....Keigwin/Meyer production

The Real World: Philadelphia .....Ilyashov/Hedges production

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A Piano Interlude .....Some guy we know

The Catalogue.....G.C. Menotti

Happy Holidays to everyone in the Curtis Family.

THE CURTIS INSTITUTE OF MUSIC

RECITAL SERIES
2001/2002 SEASON

The Edith L. and Robert Prostkoff
Memorial Concert Series

THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, President/Director

Twenty-third Student Recital

Monday, December 10, 2001
Field Concert Hall, 8 p.m.

Concerto No. 5 in A major, K. 219 — Wolfgang Amadeus Mozart (1756-1791)

Allegro aperto
Adagio
Rondeau: Tempo di menuetto

Pavel Ilyashov, *violin*

The Curtis Chamber Orchestra
Benjamin Shwartz, *conductor*

Sonata in A major — César Franck (1822-1890)

Allegretto ben moderato
Allegro
Recitativo—Fantasia
Allegretto poco mosso

Helen Lee, *cello*
Christina Anum-Dorhuso, *piano*

INTERMISSION

Concerto No. 2 in C minor, Op. 18 — Sergei Rachmaninoff (1873-1943)

Moderato
Adagio sostenuto
Allegro scherzando

Jie Chen, *piano*
Hugh Sung, *piano accompaniment*

The Mozart was prepared by Ida Kavafian.

Christina Anum-Dorhuso, student of Eleanor Sokoloff

Jie Chen, student of Seymour Lipkin

Pavel Ilyashov, student of Ida Kavafian & Jaime Laredo

Helen Lee, student of David Soyer

Benjamin Shwartz, student of Otto-Werner Mueller

Hugh Sung, Director of Instrumental Accompaniment & Student Recitals

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NEXT RECITAL...

Wed., December 12
Field Concert Hall, 8 p.m.

Bach *Passacaglia and Fugue in C minor, BWV 582*
Howells *Rhapsody, Op. 17, No. 3*
Michael Lodico, organ

Haydn *The Seven Last Words of Christ on the Cross, Hob. III:50-56*
Hye-Jin Kim, violin
Shana Douglas, violin
Rachel Ku, viola
Eugena Chang, cello

Kodály *Serenade, Op. 12*
Angelia Cho, violin
Solomiya Ivakhiv, violin
Sharon Wei, viola

Shulman *Theme and Variations*
Rachel Ku, viola
Anastasia Solomatina, piano

There are no student recitals from December 13-January 13 due to Curtis' holiday break. The Student Recital Series will resume on Monday, January 14.

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THE CURTIS INSTITUTE OF MUSIC

RECITAL SERIES
2001/2002 SEASON

The Edith L. and Robert Prostkoff
Memorial Concert Series

The Curtis Institute of Music

Gary Graffman, President/Director

Twenty-fourth Student Recital

Wednesday, December 12, 2001
Field Concert Hall, 8 p.m.

Passacaglia and Fugue in C minor, BWV 582 — Johann Sebastian Bach (1685-1750)

Rhapsody, Op. 17, No. 3 — Herbert Howells (1892-1983)

Michael Lodico, *organ*

Theme and Variations for Viola and Orchestra — Alan Shulman (b. 1915)

Rachel Ku, *viola*
Anastasia Solomatina, *piano*

Intermission

The Seven Last Words of Christ on the Cross,
Hob. III:50-56

Joseph Haydn
(1732-1809)

Introduzione: Maestoso ed adagio

Sonata I: Largo

Pater, dimitte illis, quia nesciunt, quid faciunt. (Father, forgive them, for they know not what they do.)

Sonata II: Grave e cantabile

Hodie mecum eris in paradise. (Verily I say unto thee, today shalt thou be with me in paradise.)

Sonata III: Grave

Mulier, ecce filius tuus. (Woman, behold thy son.)

Sonata IV: Largo

Deus meus, Deus meus, utquid dereliquisti me? (My God, my God, why hast Thou forsaken me?)

Sonata V: Adagio

Sitio. (I thirst.)

Sonata VI: Lento

Consummatum est! (It is finished!)

Sonata VII: Largo

In manus tuas, Domine, commendo Spiritum meum. (Father, into Thy hands I commend my spirit.)

Il Terremoto (The Earthquake): Presto con tutta la forza

Hye-Jin Kim, *violin*
Shana Douglas, *violin*
Rachel Ku, *viola*
Eugena Chang, *cello*

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The Haydn was prepared by Steven Tenenbom.

Eugena Chang, student of Orlando Cole & Lynn Harrell

Shana Douglas, student of Ida Kavafian & Arnold Steinhardt

Hye-Jin Kim, student of Ida Kavafian & Jaime Laredo

Rachel Ku, student of Joseph de Pasquale

Michael Ludico, student of John Weaver

Anastasia Solomatina, student of Peter Serkin

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THE CURTIS INSTITUTE OF MUSIC

ALUMNI RECITAL SERIES
2001/2002 SEASON

THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, President/Director

Alumni Recital Series

Eric Owens, bass
Danielle Orlando, piano, guest

Sunday, January 13, 2002
Field Concert Hall, 3 p.m.

❧

"Prometheus," D. 674
"Orest auf Tauris," D. 548
"An Schwager Kronos," Op. 19, No. 1, D. 369
"Der entsühnte Orest," D. 699
"Gruppe aus dem Tartarus," Op. 24, No. 1, D. 583

Franz Schubert
(1797-1828)

Michelangelo-Lieder
Wohl denk' ich oft
Alles endet, was entstehet
Fühlt meine Seele

Hugo Wolf
(1860-1903)

"Der Schatzgräber," Op. 45, No. 1
"Mein Wagen rollet langsam," Op. 142, No. 4
"Muttertraum," Op. 40, No. 2
"Melancholie," Op. 74, No. 6

Robert Schumann
(1810-1856)

INTERMISSION

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(List complete as of January 9, 2002)
** Indicates alumnus/alumna*

"A Chloris"
"Fumée"
"L'heure exquise"
"La paix"

Reynaldo Hahn
(1874-1947)

Three Songs, Op. 10
Rain Has Fallen
Sleep Now
I Hear an Army

Samuel Barber
(1910-1981)

"Violons dans le soir"

Camille Saint-Saëns
(1835-1921)

Susie Park, *violin*

"Memory" from *Songs of a Wayfarer*

John Ireland
(1879-1962)

"Orpheus With His Lute"

William Schuman
(1910-1992)

"When I Have Sung My Songs"

Ernest Charles
(1895-1984)

Susie Park, student of Ida Kavafian & Jaime Laredo

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Eric Owens (Opera '95)

Debuts with the English National Opera, BBC Welsh Symphony, Oper der Stadt Köln and Glimmerglass Opera are just a few of Eric Owens' performance highlights of last season. In the six short years since his Curtis graduation in 1995, Mr. Owens has made appearances with several of the world's leading opera companies, including the Paris Opera and the Royal Opera at Covent Garden. His concert appearances have included the San Francisco Symphony, conducted by Michael Tilson Thomas; the Cleveland Orchestra in Prokofiev's *Ivan the Terrible*, led by Yuri Temirkanov, and Bach's *Magnificat*, conducted by John Nelson; the Seattle Symphony with Gerard Schwarz in the Verdi *Requiem*; and Mozart concert arias with the Philadelphia Orchestra.

A former member of the Houston Grand Opera Studio, Mr. Owens has also performed with the Palm Beach Opera, Baltimore Opera and Wolf Trap Opera. The recipient of numerous awards and honors, Mr. Owens won the 1996 Plácido Domingo Competition, the 1996 Metropolitan Opera National Council Auditions and the 1995 Luciano Pavarotti International Voice Competition. He has also won grants from the George London Foundation, the Sullivan Foundation, the Puccini Foundation, a Jacobson Study Grant from the Richard Tucker Music Foundation, the Jay Speck Foundation Award and the Richard F. Gold Career Grant from the Shoshana Foundation. A native of Philadelphia, Mr. Owens currently studies privately with Armen Boyajian.

Danielle Orlando, piano, guest

Danielle Orlando joined the faculty of The Curtis Institute of Music in 1986. In addition to her position as principal opera coach at Curtis, Ms. Orlando is a voice coach at the Academy of Vocal Arts in Philadelphia. Recently asked to be the master coach of the Portland Opera's Performing Institute, she has also served on the musical staffs of the Metropolitan Opera, Opera Company of Philadelphia, Washington Opera, Michigan Opera Theater and Wolf Trap Opera, among others, and has collaborated with a number of acclaimed performers including Luciano Pavarotti, Marcello Giordano, Alessandra Marc and Kallen Esperian. Ms. Orlando earned a Master of Music degree in piano performance at Temple University and performs frequently as an accompanist in the United States and abroad.

Alumni Society of Greater Philadelphia

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Blanche Burton-Lyles
Edith Evans Frumin
John B Hedges, *Student representative*
Fanabel Block Kremens
Daniel Moriarty
Alan Morrison
Richard Shapp

The Alumni Society of Greater Philadelphia consists of local alumni who support the next generation of Curtis musicians by presenting a series of alumni performances. Artists donate their services, and each year Society members work directly with The Institute to decide how proceeds from the recital series can be most beneficial to the students. In recent years, contributions have been made toward the student audition travel fund, the purchase of chamber music and listening equipment for the library, and student living expenses.

THE CURTIS INSTITUTE OF MUSIC

RECITAL SERIES
2001/2002 SEASON

The Edith L. and Robert Prostkoff
Memorial Concert Series

THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, President/Director

Twenty-fifth Student Recital

Monday, January 14, 2002
Field Concert Hall, 8 p.m.

Suite in G minor, Op. 131d, No. 1 — Max Reger (1873-1916)

Molto sostenuto
Vivace
Andante sostenuto
Molto vivace

Ji Hyun Son, *viola*

Sonata No. 1 in D minor, Op. 75 — Camille Saint-Saëns (1835-1921)

Allegro agitato—Adagio
Allegretto moderato—Allegro molto

Susie Park, *violin*
Anna Polonsky, *piano*

Viola Concerto — William Walton (1902-1983)

Andante comodo—con spirito
Vivo, con molto preciso
Allegro moderato

Ji Hyun Son, *viola*
Elena Jivaeva, *piano*

Susie Park, student of Ida Kavafian & Jaime Laredo

Ji Hyun Son, student of Roberto Díaz

Elena Jivaeva, piano, guest

Anna Polonsky, Staff Pianist

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NEXT RECITAL...

Wed., January 16
Field Concert Hall, 8 p.m.

Debussy *Pour le piano*

Rachmaninoff *Moments musicaux, Op. 16:*
No. 1 in B-flat minor
No. 4 in E minor
Christina Anum-Dorhuso, piano

Mozart *Concerto No. 2 in D major, K. 314*
Jasmine Choi, flute
Hugh Sung, piano

Tchaikovsky *Concerto No. 1 in B-flat minor, Op. 23*
Hyo-Sun Lim, piano
Chu-Fang Huang, piano accompaniment

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THE CURTIS INSTITUTE OF MUSIC

RECITAL SERIES
2001/2002 SEASON

The Edith L. and Robert Prostkoff
Memorial Concert Series

THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, President/Director

Twenty-sixth Student Recital

Wednesday, January 16, 2002
Field Concert Hall, 8 p.m.

Concerto No. 2 in D major, K. 314 — Wolfgang Amadeus Mozart (1756-1791)

Allegro aperto
Andante ma non troppo
Allegro

Jasmine Choi, *flute*
Hugh Sung, *piano*

Pour le piano — Claude Debussy (1862-1918)

Prélude
Sarabande
Toccata

***Moments musicaux*, Op. 16** — Sergei Rachmaninoff (1873-1943)

No. 1 in B-flat minor
No. 4 in E minor

Christina Anum-Dorhuso, *piano*

Christina Anum-Dorhuso, student of Eleanor Sokoloff

Jasmine Choi, student of Julius Baker & Jeffrey Khaner

Hugh Sung, Director of Instrumental Accompaniment & Student Recitals

Tonight's recital will be performed without intermission.

Photographic and recording equipment may not be used in Field Concert Hall.

NEXT RECITAL...

Fri., January 18
Field Concert Hall, 8 p.m.

Robert Pomakov, bass
with Mikael Eliasen, piano

Robert Pomakov, bass, with Mikael Eliasen, piano, will present a program of vocal works by Brahms, Finzi, Schumann and Wolf.
Call the Recital Hotline for further information.

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The Edith L. and Robert Prostkoff
Memorial Concert Series

THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, President/Director

Twenty-seventh Student Recital

Friday, January 18, 2002
Field Concert Hall, 8 p.m.

Graduation Recital
Robert Pomakov, bass
with Mikael Eliasen, piano

Michelangelo-Lieder — Hugo Wolf (1860-1903)
- Wohl denk' ich oft
- Alles endet, was entstehet
- Fühlt meine Seele

Let Us Garlands Bring — Gerald Finzi (1901-1956)
- Come Away, Come Away, Death
- Who Is Sylvia?
- Fear No More the Heat o'the Sun
- O Mistress Mine
- It Was a Lover and His Lass

Vier ernste Gesänge, Op. 121 — Johannes Brahms (1833-1897)
- "Denn es gehet dem Menschen"
- "Ich wandte mich"
- "O Tod, o Tod, wie bitter"
- "Wenn ich mit Menschen"

INTERMISSION

***Dichterliebe*, Op. 48** — Robert Schumann (1810-1856)

"Im wunderschönen Monat Mai"
"Aus meinen Tränen sprießen"
"Die Rose, die Lilie, die Taube"
"Wenn ich in deine Augen seh' "
"Ich will meine Seele tauchen"
"Im Rhein, im heiligen Strome"
"Ich grolle nicht"
"Und wüßten's die Blumen"
"Das ist ein Flöten und Geigen"
"Hör' ich das Liedchen klingen"
"Ein Jüngling liebt ein Mädchen"
"Am leuchtenden Sommermorgen"
"Ich hab' im Traum geweinet"
"Allnächtlich im Traume seh' ich dich"
"Aus alten Märchen winkt es"
"Die alten, bösen Lieder"

Robert Pomakov, student of Mikael Eliasen

Mikael Eliasen, Head of the Vocal Studies Department

Photographic and recording equipment may not be used in Field Concert Hall.

NEXT RECITAL...

Mon., January 21
Field Concert Hall, 8 p.m.

Orchestral works by Curtis composers. Seating is limited. Program to be announced. Call the Recital Hotline for further information.

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2001/2002 SEASON

The Edith L. and Robert Prostkoff
Memorial Concert Series

THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, President/Director

Twenty-eighth Student Recital

Monday, January 21, 2002
Field Concert Hall, 8 p.m.

Curtis Composers
with The Symphony Orchestra of The Curtis Institute of Music

Clean Sweep — Eli Marshall (b. 1977)

Sarah Hatsuko Hicks, *conductor*

Music — Tian Zhou (b. 1981)

Sarah Hatsuko Hicks, *conductor*

Viola Concerto — Justin La Vallee (b. 1976)
First movement

Sharon Wei, *viola*
Sarah Hatsuko Hicks, *conductor*

Awakened Spirit — James Ra (b. 1974)

Thomas Hong, *conductor*

Gift of the Magi — Solbong Kim (b. 1981)

Holiday Time
Paradise on Earth
Quiet Hour
Paradise on Earth (reprise)
Gift of the Magi

Fiona Murphy, *mezzo-soprano*
Quirijn de Lang, *baritone*
Thomas Hong, *conductor*

Three Pieces for Orchestra — John B Hedges (b. 1974)

Games
Crying Girl
Awakening

John B Hedges, *conductor*

Tonight's concert will be performed without intermission.

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Fiona Murphy, student of Joan Patenaude-Yarnell

Quirijn de Lang, student of Mikael Eliasen

John B Hedges, student of Richard Danielpour

Thomas Hong, student of Otto-Werner Mueller

Solbong Kim, student of Jennifer Higdon

Justin La Vallee, student of Richard Danielpour

Eli Marshall, student of Ned Rorem

James Ra, student of Richard Danielpour

Tian Zhou, student of Jennifer Higdon

Sharon Wei, student of Roberto Díaz & Karen Tuttle

Sarah Hatsuko Hicks, Faculty

THE CURTIS INSTITUTE OF MUSIC

RECITAL SERIES
2001/2002 SEASON

The Edith L. and Robert Prostkoff
Memorial Concert Series

The Curtis Institute of Music

Gary Graffman, President/Director

Twenty-ninth Student Recital

Wednesday, January 23, 2002
Field Concert Hall, 8 p.m.

Quintet in E-flat major, K. 452 — Wolfgang Amadeus Mozart (1756-1791)

Largo — Allegro moderato
Larghetto
Rondo: Allegretto

Liang Wang, *oboe*
Victoria Luperi, *clarinet*
Adrian Morejon, *bassoon*
Anneka Zuehlke, *horn*
Wen-Yin Chan, *piano*

Sonata for Horn and Piano (1939) — Paul Hindemith (1895-1963)

Mäßig bewegt
Ruhig bewegt
Lebhaft

Alexander George, *horn*
Susanne Juliet Son, *piano*

Intermission

Concerto No. 1 in B-flat minor, Op. 23 Piotr Ilyich Tchaikovsky (1840-1893)

Allegro non troppo e molto maestoso—
Allegro con spirito
Andantino semplice—Prestissimo—Tempo I
Allegro con fuoco

Hyo-Sun Lim, *piano*
Chu-Fang Huang, *piano accompaniment*

The Mozart was prepared by visiting artist Mark Gigliotti.

Wen-Yin Chan, student of Peter Serkin

Alexander George, student of Jerome Ashby

Chu-Fang Huang, student of Claude Frank

Hyo-Sun Lim, student of Gary Graffman

Victoria Luperi, student of Donald Montanaro

Adrian Morejon, student of Bernard Garfield

Liang Wang, student of Richard Woodhams

Anneka Zuehlke, student of Jerome Ashby

Susanne Juliet Son (Piano '93)

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NEXT RECITAL...

Fri., January 25
Field Concert Hall, 8 p.m.

Bach *Suite No. 4 in E-flat major for Violoncello, BWV 1010*
Rachel Ku, viola

Bridge *Sonata in D minor*
Priscilla Lee, cello
Jean-Minette Cilliers, piano, guest

Haydn *Sonata in E major, Hob. XVI:31*
Scriabin *Étude in A-flat major, Op. 8, No. 8*
Étude in C-sharp minor, Op. 2, No.1
Étude in D major, Op. 8, No. 3
Étude in D-sharp minor, Op. 8, No. 12
Étude in F-sharp major, Op. 42, No. 3
Étude in F-sharp major, Op. 42, No. 4
Étude in G major, Op. 65, No. 3
Han-Chien Lee, piano

Vivaldi *Sonata in C minor, RV 53*
Shea Scruggs, oboe
Michael Haas, cello
Jungeun Kim, harpsichord

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The Curtis Institute of Music

Gary Graffman, President/Director

Thirtieth Student Recital

Friday, January 25, 2002
Field Concert Hall, 8 p.m.

Suite No. 4 in E-flat major, BWV 1010 — Johann Sebastian Bach (1685-1750)

Prélude
Allemande
Courante
Sarabande
Bourrée I & II
Gigue

Rachel Ku, *viola*

Sonata in D minor — Frank Bridge (1879-1941)

Allegro ben moderato
Adagio ma non troppo—Andante con moto—
Molto allegro e agitato

Priscilla Lee, *cello*
Jeanne-Minette Cilliers, *piano*

Intermission

Sonata in C minor, RV 53 — Antonio Vivaldi (1678-1741)

Adagio
Allegro
Andante
Allegro

Shea Scruggs, *oboe*
Michael Haas, *cello*
Jungeun Kim, *harpsichord*

Sonata in E major, Hob. XVI:31 — Joseph Haydn (1732-1809)

Moderato
Allegretto
Finale: Presto

Études — Alexander Scriabin (1872-1915)

Op. 2, No. 1 in C-sharp minor: Andante
Op. 8, No. 3 in D major: Tempestoso
Op. 8, No. 8 in A-flat major: Lento
Op. 8, No. 12 in D-sharp minor: Patetico
Op. 42, No. 3 in F-sharp major: Prestissimo
Op. 42, No. 4 in F-sharp major: Andante
Op. 65, No. 3: Molto vivace

Han-Chien Lee, *piano*

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The Vivaldi was prepared by Richard Woodhams.

Michael Haas, student of David Soyer

Rachel Ku, student of Joseph de Pasquale

Han-Chien Lee, student of Eleanor Sokoloff

Priscilla Lee, student of David Soyer

Shea Scruggs, student of Richard Woodhams

Jeanne-Minette Cilliers, piano, guest

Jungeun Kim, Staff Pianist

THE CURTIS INSTITUTE OF MUSIC

RECITAL SERIES
2001/2002 SEASON

The Edith L. and Robert Prostkoff
Memorial Concert Series

The Curtis Institute of Music

Gary Graffman, President/Director

Thirty-first Student Recital

Monday, January 28, 2002
Field Concert Hall, 8 p.m.

Graduation Recital
Reina Inui, violin
with Meng-Chieh Liu, piano

from Siete canciones populares españolas — Manuel de Falla (1876-1946)
transcribed by Paul Kochanski

- El paño moruno
- Nana
- Canción
- Polo
- Asturiana
- Jota

Sonata No. 9 in A major, Op. 47, "Kreutzer" — Ludwig van Beethoven (1770-1827)

- Adagio sostenuto—Presto
- Andante con variazioni
- Finale: Presto

Intermission

Sonata in G minor, Op. 27, No. 1 — Eugène Ysaÿe (1858-1931)

Grave
Fugato
Allegretto poco scherzoso
Finale con brio

Sonata No. 2 in D major, Op. 94bis — Sergei Prokofiev (1891-1953)

Moderato
Scherzo: Presto
Andante
Allegro con brio

***Zigeunerweisen*, Op. 20** — Pablo de Sarasate (1844-1908)

Reina Inui, student of Yumi Ninomiya Scott

Meng-Chieh Liu, Resident Pianist

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NEXT RECITAL...

Tues., January 29
Church of St. Luke and the Epiphany, 330 South 13th St., 8 p.m.

Mahler *Das Lied von der Erde*,
arranged by Arnold Schoenberg
Lauren Curnow, mezzo-soprano
Jason Collins, tenor
The Curtis Chamber Orchestra
Thomas Hong, conductor

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2001/2002 SEASON

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Memorial Concert Series

THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, President/Director

Student Recital

Tuesday, January 29, 2002
Church of St. Luke and the Epiphany, 8 p.m.

❧

***Das Lied von der Erde* (The Song of the Earth)** — Gustav Mahler (1860-1911)
arranged by Arnold Schoenberg

Das Trinklied vom Jammer der Erde
Der Einsame in Herbst
Von der Jugend
Von der Schönheit
Der Trunkene im Frühling
Der Abschied

Lauren Curnow, *mezzo-soprano*
Jason Collins, *tenor*

The Curtis Chamber Orchestra
Thomas Hong, *conductor*

❧

The Curtis Conducting Program is supported in part by The Helen F. Whitaker Fund.

❧

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The Curtis Chamber Orchestra

Jasmine Choi, *flute*
Liang Wang, *oboe*
Jose Franch-Ballester, *clarinet*
Adrian Morejon, *bassoon*
Adam Krauthamer, *horn*
Brian Anderson, *horn*
Luke Giannini, *percussion*
Pius Cheung, *percussion*
Alice Soria, *harp*
Eli Marshall, *harmonium/celeste*
Susie Park, *violin*
Pavel Ilyashov, *violin*
Anthony Devroye, *viola*
Yumi Kendall, *cello*
Joseph H. Conyers, *double bass*

Brian Anderson, student of Jerome Ashby
Pius Cheung, student of Don Liuzzi
Jasmine Choi, student of Julius Baker & Jeffrey Khaner
Jason Collins, student of Mikael Eliasen
Joseph H. Conyers, student of Harold Hall Robinson
Lauren Curnow, student of Mikael Eliasen
Anthony Devroye, student of Roberto Díaz & Michael Tree
Jose Franch-Ballester, student of Donald Montanaro
Luke Giannini, student of Don Liuzzi
Thomas Hong, student of Otto-Werner Mueller
Pavel Ilyashov, student of Ida Kavafian & Jaime Laredo
Yumi Kendall, student of David Soyer
Adam Krauthamer, student of Jerome Ashby
Eli Marshall, student of Ned Rorem
Adrian Morejon, student of Bernard Garfield
Susie Park, student of Ida Kavafian & Jaime Laredo
Alice Soria, student of Judy Loman
Liang Wang, student of Richard Woodhams

NEXT RECITAL...

Wed., January 30
Field Concert Hall, 8 p.m.

Albinoni — *Concerto in B-flat major, Op. 7, No. 3*
Mary Bowden, trumpet
Sean Kennard, piano

Bartók — *First Rhapsody*
Priscilla Lee, cello
Jeanne-Minette Cilliers, piano, guest

Koussevitsky — *Concerto for Double Bass and Orchestra, Op. 3*
Timothy Ressler, double bass
Jungeun Kim, piano

Stamitz — *Concerto No. 3 in B-flat major*
Jose Franch-Ballester, clarinet
The Curtis Chamber Orchestra
Benjamin Shwartz, conductor

Walton — *Viola Concerto*
Anton Jivaev, viola
Elena Jivaeva, piano, guest

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THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, President/Director

Thirty-second Student Recital

Wednesday, January 30, 2002
Field Concert Hall, 8 p.m.

Concerto for Double Bass and Orchestra, Op. 3 — Serge Koussevitzky (1874-1951)

Allegro
Andante
Allegro

Timothy Ressler, *double bass*
Jungeun Kim, *piano*

Concerto in B-flat major, Op. 7, No. 3 — Tomaso Albinoni (1671-1751)

Allegro
Adagio
Allegro

Mary Bowden, *trumpet*
Sean Kennard, *piano*

Concerto No. 3 in B-flat major — Carl Stamitz (1745-1801)

Allegro moderato
Romanze
Rondo

Jose Franch-Ballester, *clarinet*

The Curtis Chamber Orchestra
Benjamin Shwartz, *conductor*

INTERMISSION

First Rhapsody — Béla Bartók (1881-1945)

lassú: Moderato
friss: Allegretto moderato

Priscilla Lee, *cello*
Jean-Minette Cilliers, *piano*

***Kol nidrei*, Op. 47** — Max Bruch (1838-1920)
arranged by Stuart Sankey

Ranaan Meyer, *double bass*
Norma Meyer, *piano*

Viola Concerto — William Walton (1902-1983)

Andante comodo—con spirito
Vivo, con molto preciso
Allegro moderato

Anton Jivaev, *viola*
Elena Jivaeva, *piano*

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The Stamitz was prepared by Donald Montanaro.

Mary Bowden, student of David Bilger

Jose Franch-Ballester, student of Donald Montanaro

Anton Jivaev, student of Roberto Díaz

Sean Kennard, student of Eleanor Sokoloff

Priscilla Lee, student of David Soyer

Ranaan Meyer, student of Harold Hall Robinson

Timothy Ressler, student of Harold Hall Robinson

Benjamin Shwartz, student of Otto-Werner Mueller

Jeanne-Minette Cilliers, piano, guest

Elena Jivaeva, piano, guest

Norma Meyer, piano, guest

Jungeun Kim, Staff Pianist

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RECITAL SERIES
2001/2002 SEASON

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The Curtis Institute of Music

Gary Graffman, President/Director

Thirty-third Student Recital

Friday, February 1, 2002
Field Concert Hall, 8 p.m.

Graduation Recital
Jennifer Koh, violin
with Reiko Uchida, piano

Partita No. 2 in D minor, BWV 1004 — Johann Sebastian Bach (1685-1750)

- Allemande
- Courante
- Sarabande
- Gigue
- Chaconne

Sonata for Violin and Piano — Leoš Janáček (1854-1928)

- Con moto
- Ballada: Con moto
- Allegretto
- Adagio

INTERMISSION

Phantasy, Op. 47 — Arnold Schoenberg (1874-1951)

Sonata No. 1 in A minor, Op. 105 — Robert Schumann (1810-1856)
- Mit leidenschaftlichem Ausdruck
- Allegretto
- Lebhaft

Introduction et rondo capriccioso, Op. 28 — Camille Saint-Saëns (1835-1921)

Jennifer Koh, student of Ida Kavafian & Jaime Laredo

Reiko Uchida (Piano '94)

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NEXT RECITAL...

Mon., February 4
Field Concert Hall, 8 p.m.

Bach	*Sonata No. 2 in A minor, BWV 1003* José Maria Blumenschein, violin
Bach	*Sonata No. 3 in C major, BWV 1005* Lily Francis, violin
Shostakovich	*Concerto No. 1 in E-flat major, Op. 107* Nicholas Canellakis, cello Hugh Sung, piano

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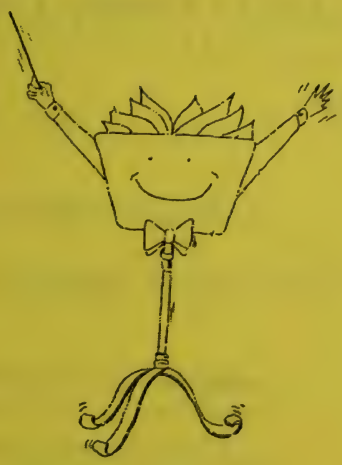
THE CURTIS INSTITUTE OF MUSIC



The PECO Family Concert Series

RECITAL SERIES
2001/2002 SEASON

The Edith L. and Robert Prostkoff
Memorial Concert Series

The Curtis Institute of Music

Gary Graffman, President/Director

Thirty-fourth Student Recital

Sunday, February 3, 2002
Field Concert Hall, 2 p.m. & 4 p.m.

PECO Family Concert

"Ching-a-Ring Chaw" — Aaron Copland (1900-1990)

Glenn Alamilla, *tenor*

"Jesu, meine Freude" (Jesu, Priceless Treasure) — Johann Sebastian Bach (1685-1750)

Rachael García, *soprano*
Lauren Curnow, *mezzo-soprano*
Glenn Alamilla, *tenor*
Howard Reddy, *baritone*

"Melody," Op. 21, No. 9 — Sergei Rachmaninoff (1873-1943)

Rachael García, *soprano*

"Der Kuß" — Ludgwig van Beethoven (1770-1827)

Glenn Alamilla, *tenor*

"Voi, che sapete"
from *Le nozze di Figaro*

Wolfgang Amadeus Mozart
(1756-1791)

Cherubino: Lauren Curnow, *mezzo-soprano*

"Hai già vinta la causa"
from *Le nozze di Figaro*

Mozart

Count Almaviva: Howard Reddy, *baritone*

"Là ci darem la mano" from *Don Giovanni*

Mozart

Zerlina: Lauren Curnow, *mezzo-soprano*
Don Giovanni: Howard Reddy, *baritone*

"De este apacible rincón de Madrid"
from *Luisa Fernanda*

Federico Moreno Torroba
(1891-1982)

Glenn Alamilla, *tenor*

"I'm a Person Too" from *I Hate Music!*

Leonard Bernstein
(1918-1990)

Rachael García, *soprano*

Aoife O'Sullivan, *piano*

Questions and Closing Remarks

Photographic and recording equipment may not be used in Field Concert Hall.

Glenn Alamilla, student of Marlena Kleinman Malas

Lauren Curnow, student of Marlena Kleinman Malas

Rachael García, student of Marlena Kleinman Malas

Howard Reddy, student of Joan Patenaude-Yarnell

Aoife O'Sullivan, piano, guest

Mary Kinder Loiselle, Outreach Coordinator, host

The Curtis Institute of Music would like to thank PECO Energy for its generous support of the PECO Family Concert Series.

THE CURTIS INSTITUTE OF MUSIC

RECITAL SERIES
2001/2002 SEASON

The Edith L. and Robert Prostkoff
Memorial Concert Series

THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, President/Director

Thirty-fifth Student Recital

Monday, February 4, 2002
Field Concert Hall, 8 p.m.

Sonata No. 2 in A minor, BWV 1003 — Johann Sebastian Bach (1685-1750)

Grave
Fuga
Andante
Allegro

José Maria Blumenschein, *violin*

Sonata No. 3 in C major, BWV 1005 — Bach

Adagio
Fuga
Largo
Allegro assai

Lily Francis, *violin*

INTERMISSION

Concerto No. 1 in E-flat major, Op. 107 Dmitri Shostakovich (1906-1975)

Allegretto
Moderato—
Allegro con moto

Nicholas Canellakis, *cello*
Hugh Sung, *piano*

José Maria Blumenschein, student of Joseph Silverstein

Nicholas Canellakis, student of Orlando Cole & Lynn Harrell

Lily Francis, student of Joseph Silverstein

Hugh Sung, Director of Instrumental Accompaniment & Student Recitals

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NEXT RECITAL...

Wed., February 6
Field Concert Hall, 8 p.m.

Beethoven *Sonata No. 8 in G major, Op. 30, No. 3*
Brahms *Sonata No. 3 in D minor, Op. 108*
Anita Mishoukova, violin
Christina Anum-Dorhuso, piano

Brahms *Hungarian Dances Nos. 1-5, WoO1, arranged by Joseph Joachim*
Sonatensatz, WoO2 Post.
Katie Hyun, violin
Hugh Sung, piano

Saint-Saëns *Concerto No. 3 in B minor, Op. 61*
Hye-Jin Kim, violin
Jungeun Kim, piano

Programs are subject to change. Call the Recital Hotline for the most up-to-date information.

STUDENT RECITAL HOTLINE
CALL 215-893-5261

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THE CURTIS INSTITUTE OF MUSIC

RECITAL SERIES
2001/2002 SEASON

The Edith L. and Robert Prostkoff
Memorial Concert Series

THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, President/Director

Thirty-sixth Student Recital

Wednesday, February 6, 2002
Field Concert Hall, 8 p.m.

Sonata No. 8 in G major, Op. 30, No. 3 — Ludwig van Beethoven (1770-1827)

Allegro assai
Tempo di Minuetto, ma molto moderato e grazioso
Allegro vivace

Anita Mishoukova, *violin*
Hugh Sung, *piano*

Sonata No. 3 in D minor, Op. 108 — Johannes Brahms (1833-1897)

Allegro
Adagio
Un poco presto e con sentimento
Presto agitato

Anita Mishoukova, *violin*
Christina Anum-Dorhuso, *piano*

INTERMISSION

Concerto No. 3 in B minor, Op. 61 — Camille Saint-Saëns (1835-1921)

Allegro non troppo
Andantino quasi allegretto
Molto moderato e maestoso — Allegro non troppo

Hye-Jin Kim, *violin*
Jungeun Kim, *piano*

Sonatensatz, WoO 2 — Brahms

Hungarian Dances Nos. 1-5, WoO 1 — Brahms
arranged by Joseph Joachim

No. 1: Allegro molto
No. 2: Allegro non assai
No. 3: Allegretto
No. 4: Poco sostenuto
No. 5: Allegro

Katie Hyun, *violin*
Hugh Sung, *piano*

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Christina Anum-Dorhuso, student of Eleanor Sokoloff

Katie Hyun, student of Aaron Rosand

Hye-Jin Kim, student of Ida Kavafian & Jaime Laredo

Anita Mishoukova, student of Victor Danchenko

Jungeun Kim, Staff Pianist

Hugh Sung, Director of Instrumental Accompaniment & Student Recitals

Network for New Music's Annual Benefit Concert

Network for New Music is proud to welcome Maestro Christoph Eschenbach, future Music Director of the Philadelphia Orchestra, as our special guest at the Network for New Music annual Benefit Concert! Maestro Eschenbach will join Augusta Read Thomas, Composer-in-Residence with the Chicago Symphony, and members of the Network for New Music Ensemble in a performance of Ms. Thomas's chamber works. The music will be followed by a wine and dessert reception in the charming Bok Room at the Curtis Institute of Music. This is an exciting opportunity for music lovers in the Philadelphia area to welcome Maestro Eschenbach and to hear him chat with Augusta Read Thomas about her works and new music in general. Join us for a festive celebration!

7:30 PM on Thursday, February 7, 2002

Field Hall, Curtis Institute of Music

1726 Locust St., Philadelphia

Call 215-848-7647 for information on ticket prices and reservations--seating for this event is limited,

so don't wait!

Program:

Bells Ring Summer (solo cello)

A Circle Around the Sun (piano, violin and cello)

Two Etudes (solo piano)

Fugitive Star (string quartet)

Hirono Oka, violin

Gloria Justen, violin

Burchard Tang, viola

Ohad Bar-David, cello

Charles Abramovic, piano

Hosted by the Independence Seaport Museum
Philadelphia Chamber Music Society
Friday, February 8, 2002 at 8:00 pm

Co-sponsored by The Musical Fund Society of Philadelphia.

THE CURTIS CHAMBER ORCHESTRA
JAIME LAREDO, guest conductor & violinist

Holberg Suite (1884) — Edvard Grieg (1843-1907)
- Prelude
- Sarabande
- Gavotte and Musette
- Air
- Rigaudon

Voyage for Strings (1976) — John Corigliano (b. 1938)

Concerto for Two Violins in D Minor BWV, 1043 (1717-23) — Johann Sebastian Bach (1685-1750)
- Vivace
- Largo ma non tanto
- Allegro

Jaime Laredo, Jennifer Koh, violins

–Intermission–

Concerto for Two Violins in A Minor — Antonio Vivaldi (1678-1741)
- Allegro
- Larghetto e spiritoso
- Allegro

Jaime Laredo, Susie Park, violins

(program continued on reverse side)

Concerto for Three Violins in F Major — Antonio Vivaldi
Allegro
Andante
Allegro

Jaime Laredo, Pavel Illyashov, Zachary DePue, violins

Concerto for Four Violins in B Minor — Antonio Vivaldi
Allegro
Largo
Allegro

Jaime Laredo, Jennifer Koh, Celeste Golden, Hye-Jin Kim, violins

The Curtis Chamber Orchestra

Violin I
Susie Park
Zachary DePue
Reina Inui
Pavel Ilyashov
Jennifer Koh
Celeste Golden
David Coucheron

Violin II
Benjamin Bowman
Hye-Jin Kim
Stephanie Jeong
Yvonne Lam
Lily Francis
Alexandra Osborne

Viola
Mara Gearman
Anthony Devroye
Rachel Ku
Yoon-Jung Chang
Sharon Wei

Cello
Yumi Kendall
Yeon-Sun Joo
Yi-Chun Chen
Michael Haas

Double Bass
Jon Keigwin
Ranaan Meyer

Harpsichord
Adrian Morejon

THE CURTIS INSTITUTE OF MUSIC

RECITAL SERIES
2001/2002 SEASON

The Edith L. and Robert Prostkoff
Memorial Concert Series

THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, President/Director

Thirty-seventh Student Recital

Friday, February 8, 2002
Field Concert Hall, 8 p.m.

Schubertiade:
An Evening of Vocal Works by Franz Schubert (1797-1828)

"Ständchen" from *Schwanengesang*, D. 957	Dimitrie Lazich, *baritone*
"Die junge Nonne," D. 828	Amy Orsulak, *soprano*
"Du bist die Ruh," D. 776	Glenn Alamilla, *tenor*
"Ganymed," D. 544	Jacqueline Bolier, *soprano*
"Der Wanderer," D. 493	James J. Kee, *baritone*

"Auf dem Wasser zu singen," D. 774	Jacqueline Bolier, *soprano*
"Die Liebe hat gelogen," D. 751	Dimitrie Lazich, *baritone*
"Lied eines Schiffers an die Dioskuren," D. 360	Glenn Alamilla, *tenor*
"Am See," D. 746	Amy Orsulak, *soprano*
"Frühlingsglaube," D. 686	James J. Kee, *baritone*
"Im Frühling," D. 882	Jacqueline Bolier, *soprano*

"Rastlose Liebe," D. 138 — Glenn Alamilla, *tenor*

"Litanei auf das Fest Aller Seelen," D. 343 — James J. Kee, *baritone*

"Gretchen am Spinnrade," D. 118 — Amy Orsulak, *soprano*

Mikael Eliasen, *piano*

INTERMISSION

"Der Hirt auf dem Felsen," D. 965

Jeffrey Kim, *countertenor*
Agnes Marchione, *clarinet*
Mikael Eliasen, *piano*

Allegro in A minor for Piano Four Hands, D. 947 ("Lebensstürme")

Aoife O'Sullivan, *piano*
Mikael Eliasen, *piano*

Six Songs to Texts of Heine from *Schwanengesang*, D. 957

Matthew Rose, *bass*
Aoife O'Sullivan, *piano*

Der Atlas
Ihr Bild
Das Fischermädchen
Die Stadt
Am Meer
Der Doppelgänger

"Ständchen," D. 920 for Alto Solo, Women's Chorus and Piano

Meredith Arwady, *contralto*

Alexis Barthelemy, mezzo-*soprano*
Carolyn Betty, *soprano*
Jacqueline Bolier, *soprano*
Lauren Curnow, mezzo-*soprano*
Fiona Murphy, mezzo-*soprano*
Amy Orsulak, *soprano*
Hanan Tarabay, mezzo-*soprano*

Mikael Eliasen, *piano*

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All of tonight's singers are students of the Vocal Studies Department under the direction of Mikael Eliasen.

Agnes Marchione, student of Donald Montanaro

Aoife O'Sullivan, piano, guest

Mikael Eliasen, Head of the Vocal Studies Department

PEOPLES' SYMPHONY CONCERTS

2001-2002 Season

ARTISTS' AND CHAMBER MUSIC SERIES

Saturdays at 8 PM at Washington Irving High School 16th Street and Irving Place, one block east of Union Square subway at 14th St.

Today's Concert - February 10, 2002

The Curtis Chamber Orchestra

Jaime Laredo, *conductor/violin*

Jennifer Koh, *violin* — Zachary DePue, *violin*
Susie Park, *violin* — Celeste Golden, *violin*
Pavel Ilyashov, *violin* — Hye-Jin Kim, *violin*

EDVARD GRIEG (1843-1907)

Holberg Suite (1884)

I. Prelude
II. Sarabande
III. Gavotte and Musette
IV. Air
V. Rigaudon

JOHN CORIGLIANO (1938-)

Voyage for Strings (1976)

JOHANN SEBASTIAN BACH (1685-1750)

Concerto for Two Violins in d minor BWV 1043(1731)

Jaime Laredo, Jennifer Koh, *violins*

I. Vivace
II. Largo ma non tanto
III. Allegro

Intermission

ANTONIO VIVALDI (1676-1741)

Concerto for Two Violins in a minor

Jaime Laredo, Susie Park, *violins*

I. Allegro II. Larghetto e spiritoso III. Allegro

Concerto for Three Violins in F

Jaime Laredo, Pavel Ilyashov, Zachary DePue, *violins*

I. Allegro II. Andante III. Allegro

Concerto for Four Violins in b minor

Jaime Laredo, Jennifer Koh, Celeste Golden, Hye-Jin Kim, *violins*

I. Allegro II. Largo III. Allegro

Next Concert: February 23, 2002 The Juilliard String Quartet
Bach: Art of the Fugue, BWV 1080
Beethoven: Quartet in f minor, Op. 95
Beethoven: Quartet in c sharp minor, Op. 131

ARTISTS' SERIES

ARNALDO COHEN, piano
November 17

LYNN HARRELL, cello
December 15

WYCLIFFE GORDON QUINTET (jazz)
February 2

MUSICIANS FROM MARLBORO
March 9

TOKYO STRING QUARTET
April 6

FINGHIN COLLINS, piano
April 20

CHAMBER MUSIC SERIES

MANHATTAN SCHOOL OF MUSIC SYMPHONY
October 27

JOHANNES STRING QUARTET
November 3

CLAUDE FRANK, ANDY SIMIONESCU, RONALD THOMAS
November 10

JUILLIARD STRING QUARTET
February 23

GRANCINO STRING QUARTET
March 30

LINCOLN CENTER CHAMBER MUSIC SOCIETY II
April 27

FESTIVAL SERIES

Sundays at 2 PM at Town Hall, 43rd Street between 6th and 7th Avenues

THE KALICHSTEIN-LAREDO-ROBINSON TRIO
January 20

CONCERTANTE
January 27

THE CURTIS SYMPHONY ORCHESTRA
February 10

GUARNERI STRING QUARTET
March 10

ALHAMBRA (music of the Sephardic heritage)
April 7

GARRICK OHLSSON, piano
April 14

PEOPLES' SYMPHONY CONCERTS
OFFICERS AND DIRECTORS
Susan Porter, Chairman
Richard R. Howe, President
Stephen V Murphy, Treasurer
Frederick Wertheim, Secretary
Roderick H Cushman
Michael F Cusick
Garfield H Horn
Nathan S Howard
Philip G Hull
William J Willoe

MANAGEMENT
Frank E Salomon, Manager
Suite 1C, 201 West 54th Street
NYC 10019 (212)586-4680
Joseph Mann (1914-1973)

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NO SMOKING: Fire Department rules for Public School buildings specifically prohibit smoking in any part of this building.

IF OUR PERMIT IS REVOKED FOR VIOLATION OF THIS RULE, THERE WILL BE NO REFUNDS ON TICKETS. PLEASE COOPERATE!

IMPORTANT NOTICE. As a courtesy to the artists who contribute so much to these concerts, it has been requested that members of the audience remain seated and do not converse until the the conclusion of each piece. Thank you

WITH THANKS To make these concerts available to all, we must rely on the support of our audience Tax deductible contributions may be sent to Peoples' Symphony Concerts. Thank you for your help

Please visit our website at WWW.PSCNY.ORG for program information and artist updates.

FIRST COME, FIRST SERVED The rule "First Come, First Served" must hold regarding orchestra seats Seats may not be reserved for friends

FRIENDS Each year we try to bring more people to our series who otherwise might not be able to afford to hear concerts of this caliber Won't you please help us by speaking to individuals and organizations such as those we are in touch with each year public schools, colleges, settlement schools, unions and organizations for retired persons Thank you for your help

NO FOOD IS ALLOWED IN THE CONCERT HALL

FOR SINGLE TICKET INFORMATION PLEASE CALL 212-586-4680

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2001/2002 SEASON

The Edith L. and Robert Prostkoff
Memorial Concert Series

THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, President/Director

Thirty-eighth Student Recital

Monday, February 11, 2002
Field Concert Hall, 8 p.m.

❧

***Scottish Fantasy*, Op. 46** — Max Bruch (1838-1920)

Introduction: Grave—Adagio cantabile
Allegro—Adagio
Andante sostenuto
Finale: Allegro guerriero

José Maria Blumenschein, *violin*
Natalie Zhu, *piano*

Chansons de Don Quichotte — Jacques Ibert (1890-1962)

Chanson du départ
Chanson à Dulcinée
Chanson du Duc
Chanson de la mort

"None but the Lonely Heart," Op. 6, No. 6 — Piotr Ilyich Tchaikovsky (1840-1893)
"Pilgrim Song," Op. 47, No. 5
"Don Juan's Serenade," Op. 38, No. 1

Robert Pomakov, *bass*
David Moody, *piano*

José Maria Blumenschein, student of Joseph Silverstein

Robert Pomakov, student of Mikael Eliasen

Natalie Zhu (Piano '97)

David Moody, Opera & Voice Coach

Tonight's recital will be performed without intermission.

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NEXT RECITAL...

Wed., February 13
Field Concert Hall, 8 p.m.

Bach — *Chaconne from Partita No. 2 in D minor, BWV 1004*, arranged by Pius Cheung

Cheung — *Moment Musicale No. 1*
Moment Musical No. 2 ("Storm")
Pius Cheung, marimba

Bozza — *Caprice, Op. 47*
Nathaniel Hepler, trumpet
Hugh Sung, piano

Ravel — *Tzigane, rapsodie de concert*
Karina Canellakis, violin
Jungeun Kim, piano

Fiona Murphy, mezzo-soprano, will perform a selection of songs, to be announced. Call the Recital Hotline for further information.

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2001/2002 SEASON

The Edith L. and Robert Prostkoff
Memorial Concert Series

THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, President/Director

Thirty-ninth Student Recital

Wednesday, February 13, 2002
Field Concert Hall, 8 p.m.

Chaconne from Partita No. 2 in D minor, BWV 1004, arranged by Pius Cheung — Johann Sebastian Bach (1685-1750)

Moment musicale No. 1 — Pius Cheung (b. 1982)

Pius Cheung, *marimba*

Moment musicale No. 2, "Storm" — Cheung

Pius Cheung, *percussion*

Caprice, Op. 47 — Eugène Bozza (1905-1991)

Nathaniel Hepler, *trumpet*
Hugh Sung, *piano*

Tzigane, rapsodie de concert — Maurice Ravel (1875-1937)

Karina Canellakis, *violin*
Jungeun Kim, *piano*

"Inflammatus et accensus" from *Stabat Mater* — Gioachino Rossini (1792-1868)

"Laudamus te" from Mass in C minor, K. 427 — Wolfgang Amadeus Mozart (1756-1791)

Joslin Romphf, *soprano*
Aoife O'Sullivan, *piano*

Tonight's recital will be performed without intermission.

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Karina Canellakis, student of Ida Kavafian

Pius Cheung, student of Don Liuzzi

Nathaniel Hepler, student of Frank Kaderabek

Joslin Romphf, student of Mikael Eliasen

Aoife O'Sullivan, piano, guest

Jungeun Kim, Staff Pianist

Hugh Sung, Director of Instrumental Accompaniment & Student Recitals

THE
CURTIS
INSTITUTE
OF MUSIC

OPERA THEATRE

Good Beginnings...

My ship has sails that are made of silk,
The decks are trimmed with gold,
And of jam and spice there's a paradise in the hold.
My ship's aglow with a million pearls
And rubies fill each bin,
The sun sits high in a sapphire sky
When my ship comes in.
They won't mean much if there's missing just one thing.
I do not care if that day arrives,
That dream need never be,
If the ship I sing doesn't also bring my own true love to me,
If the ship I sing doesn't also bring my own true love to me.

I can wait the years
Till it appears
One fine day in spring,
But the pearls and such

Bad Endings

The Curtis Institute of Music

Gary Graffman, President/Director

The Curtis Institute of Music was founded by Mary Louise Curtis Bok in 1924 to train exceptionally gifted young musicians for careers as performing artists on the highest professionc level. It provides merit-based full-tuition scholarships for all its students, attracting the finest young musicians from the entire world. Currently 162 students from the U.S. and 24 foreign countries study with Curtis' celebrated 85-member faculty, which includes Julius Baker, Richard Danielpour, Leon Fleisher, Claude Frank, Pamela Frank, Gary Graffman, Lynn Harrell, Jennifer Higdon, Ida Kavafian, Jaime Laredo, Seymour Lipkin, Otto-Werner Mueller, Ned Rorem, Aaron Rosand, Peter Serkin, Joseph Silverstein, members of the Guarneri Quartet and many current and distinguished retired members of the Philadelphia Orchestra.

The Curtis Institute of Music offers numerous and varied opportunities for music lovers to hear its students through the Student Recital Series and performances of the Curtis Opera Theatre and the Symphony Orchestra.

Student recitals, held most Mondays, Wednesdays and Fridays at 8 p.m., are an integra part of every student's education. In keeping with The Institute's mission, it is essential that c Curtis students have the opportunity to perform, and perform often, in public. The Student Recital Series is the primary vehicle by which students gain this experience, giving the young musicians the opportunity to perform as soloists and members of chamber music groups.

The Curtis Opera Theatre is the performing entity of Curtis' Vocal Studies Department Headed by Mikael Eliasen, the department is composed of approximately 25 singers of outstanding talent between the ages of 18 and 28. Enrollment in the Vocal Studies Departm is intentionally kept small in order to ensure individual attention for all of the students. This philosophy has proved successful over the years: Since The Institute's founding, over 40 alu have gone on to sing with the Metropolitan Opera with four recent graduates on the current season's roster, and Curtis graduates can be found on the rosters of opera companies worldw

The Symphony Orchestra of The Curtis Institute of Music is composed of 100 students between the ages of 15 and 26. The ensemble gives several concerts throughout the year un the direction of Otto-Werner Mueller, head of Curtis' conducting department; David Haye music director of the Philadelphia Singers; and renowned visiting conductors. Guest condu who have worked with the Orchestra include Charles Dutoit, Christoph Eschenbach, Jame Levine, Kurt Masur, Zubin Mehta, Riccardo Muti, André Previn, Simon Rattle, Mstisla Rostropovich, Wolfgang Sawallisch, Leonard Slatkin, Yuri Temirkanov and David Zinmar Curtis alumni can be found in virtually every major orchestra and opera company around the world. In fact, 25% of the principal chairs in America's leading orchestras are held by Curtis-trained musicians, and alumni make up almost 50% of the Philadelphia Orchestra.

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Good Beginnings... Bad Endings

Works by Berg, Bizet, Britten, Massenet, Purcell, Verdi & Weill
ogram conceived and developed by Mikael Eliasen and Chas Rader-Shieber

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DONALD ST. PIERRE, Assistant Musical Director
CHAS RADER-SHIEBER, Stage Director; Scenic & Costume Designer
TROY A. MARTIN O'SHIA, Lighting Designer

Friday, February 15, 2002
Saturday, February 16, 2002
Sunday, February 17, 2002
8:00 p.m.

The Curtis Opera Studio

ial thanks to the Ernestine Bacon Cairns Trust and the Edwin B. Garrigues Foundation for their generous support in helping to train our singers in the Curtis Vocal Studies Department.

Cover text from Lady in the Dark
Music by Kurt Weill; lyrics by Ira Gershwin; book by Moss Hart

Good Beginnings… Bad Endings

THE ENSEMBLE

Glenn Alamilla, Alexis Barthelemy, Jacqueline Bolier, Jason Collins, Lauren Curnow, Quirijn de Lang, Rachael García, Eve Gigliotti, James J. Kee, Charles Kim, Amy Orsulak, Karen Slack, Hanan Tarabay

PROGRAM

"My Ship" from *Lady in the Dark* — KURT WEI (1900-195

Mikael Eliasen, *piano*

"Wer ist das? Meine Schwester!" from *Lulu*, Act III — ALBAN BER (1885-193

Lulu: Rachael García, *soprano*
Gräfin Geschwitz: Lauren Curnow, *mezzo-soprano*
Jack: Quirijn de Lang, *baritone*

"In This World You Must Make Your Own Bed" from *Mahagonny* — WEI

Jenny: Amy Orsulak, *soprano*

"Thy Hand, Belinda—When I Am Laid In Earth" from *Dido and Aeneas* — HENRY PURCE (1659-169

Dido: Hanan Tarabay, *mezzo-soprano*
Belinda: Jacqueline Bolier, *soprano*
Aeneas: Quirijn de Lang, *baritone*

"C'est toi! C'est moi!" from *Carmen*, Act IV — GEORGES BIZ (1838-187

Carmen: Alexis Barthelemy, *mezzo-soprano*
Don José: Charles Kim, *tenor*
Toreador: Quirijn de Lang, *baritone*
Chorus: Members of the Vocal Studies Department

allad of Sexual Dependency" from *The Threepenny Opera* — WEILL

Mrs. Peachum: Amy Orsulak, *soprano*

e souvient-il du lumineux voyage" from *Thaïs*, Act III — JULES MASSENET (1842-1912)

Thaïs: Eve Gigliotti, *soprano*
Athanaël: Quirijn de Lang, *baritone*

h! Violetta!... Prendi, quest'è l'immagine" from *La traviata*, Act IV — GIUSEPPE VERDI (1813-1901)

Violetta: Karen Slack, *soprano*
Alfredo: Glenn Alamilla, *tenor*
Annina: Jacqueline Bolier, *soprano*
Doctor: James J. Kee, *baritone*
Germont: Quirijn de Lang, *baritone*

allad of a Drowned Girl" from *The Berlin Requiem* — WEILL

Glenn Alamilla, *tenor*
James J. Kee, *baritone*
Quirijn de Lang, *baritone*

eady! There You Are! Nearly Home!" from *Peter Grimes*, Act III — BENJAMIN BRITTEN (1913-1976)

Peter: Jason Collins, *tenor*
Ellen: Jacqueline Bolier, *soprano*
Balstrode: James J. Kee, *baritone*
Chorus: Members of the Vocal Studies Department
John Whitener, *tuba*

Ship" from *Lady in the Dark* — WEILL

Liza: Rachael García, *soprano*

Mikael Eliasen, *piano*
Donald St. Pierre, *piano*

The audience is kindly requested to hold applause until the end of the program.

BIOGRAPHIES

Mikael Eliasen, *Musical Director; Head of Vocal Studies Department*

For 10 years, from 1984 to 1994, Mr. Eliasen served as the artistic director of the European Center for Opera and Vocal Art (E.C.O.V.) in Ghent, Belgium. After many years as guest artist with the Merola Program of the San Francisco Opera Center, he was appointed music director and served from 1994 to 1996. He has give numerous master classes around the world at various institutions including the Shanghai Conservatory of Music in China, the Tchaikovsky Conservatory in Moscow, the Jerusalem Music Center in Israel, the National Opera of Prague and th National University of Seoul. Mr. Eliasen is a regular guest at the Opera Academy ir Copenhagen, Denmark, his native country, as well as at the International Opera Studio of the Netherlands in Amsterdam and the Pittsburgh Opera Center. For the past 11 summers, Mr. Eliasen has taught in the Chautauqua Institution Summer Voice Program. Mr. Eliasen has also given classes for the Young Artist Development Program at the Metropolitan Opera in New York and the Houston Grand Opera Young Artist Program. In addition, as a pianist he has collaborated with numerous singers in recital, including Robert Merrill, Tom Krause, Theodor Uppman, John Shirley-Quirk, Elly Ameling, Edith Mathis, Florence Quivar, Sarah Walker and Joa Patenaude-Yarnell. He has participated in many summer festivals, such as the Blossom Festival, the Wexford Festival in Ireland, the Schwetzinger Festival in Germany, the Corinthian Summer Festival in Austria and the European Music Festival in Stuttgart, Germany. He has made numerous recordings for the Canadian Broadcasting Corporation, Hilversum Radio in the Netherlands, Polish State Radic Kol-Israel and Irish Radio and Television, and can be heard on the London, MHS and Supraphon labels. Mr. Eliasen received his early music training in Denmark an continued his musical studies in Montreal, Canada. Following four years of study in Vienna, Austria, with the legendary piano teacher Dieter Weber, he moved to the United States. Mr. Eliasen joined the faculty of The Curtis Institute of Music in 1986

Donald St. Pierre, *Assistant Musical Director*

Mr. St. Pierre was associated with the Skylight Opera Theater as music director from 1978 to 1990. He conducted more than 50 productions there, which ranged from *L'incoronazione di Poppea* to *Mario and the Magician* (U.S. premiere). For the Curtis Opera Theatre, Mr. St. Pierre was the musical director/conductor for the production of *L'incoronazione di Poppea* and *Dido and Aeneas*, among others. As reci accompanist, he has appeared at such venues as New York's Lincoln Center, Londc Wigmore Hall and Almeida Theatre, Paris' Théâtre du Châtelet, as well as the Tanglewood, Santa Fe Chamber Music, Bowdoin, Bard and Grand Teton music festivals. He is also one of the contributing composers to *The AIDS Quilt Songbook* published by Boosey & Hawkes and recorded on the Harmonia Mundi label. Mr. S Pierre was commissioned by the Mendelssohn Club to write several works, includi *Ite Missa Est* and *Memento mori*, as well as a new commission to be performed in th fall of 2002. Mr. St. Pierre joined the faculty of The Curtis Institute of Music in 19

as Rader-Shieber, *Stage Director; Scenic & Costume Designer*
Known for his innovative stagings of the works of Mozart and Handel, Chas Rader-eber has directed numerous Curtis Opera Theatre productions. In recent seasons, has staged Monteverdi's *L'incoronazione di Poppea* for the Pittsburgh Opera Center, auss' *Ariadne auf Naxos* and Donizetti's *Don Pasquale* for the Music Academy of the st, Gluck's *Armide* at the Juilliard Opera Center and Handel's *Semele* for the chorage Opera. He made his debut with Opera Omaha, directing the world miere of Libby Larsen's *Eric Hermannson's Soul* (for which he also wrote the etto) and directed Poulenc's *Dialogues des Carmélites* and the American premiere of er Brook's *Impressions de Pelléas* for The Curtis Institute of Music. For the Opera mpany of Philadelphia, he created a new production of Rossini's *Il barbiere di glia*. He has directed Mozart's *Idomeneo*, *Die Zauberflöte* and *Don Giovanni*, ndel's *Guilio Cesare*, *Ariodante*, *Partenope* and *Semele*, as well as works of Cavalli, cell and Rossini. Mr. Rader-Shieber's work has been seen with the opera npanies of Vancouver, Minnesota, Edmonton and Lake George, among others. coming are new productions of Stravinsky's *The Rake's Progress* for the Curtis era Theatre, Mozart's *La clemenza di Tito* for the Santa Fe Opera and Handel's *vio* for the New York City Opera.

y A. Martin-O'Shia, *Lighting Designer*
This marks Troy Martin-O'Shia's third collaboration with The Curtis Institute of sic and Chas Rader-Shieber. Regional credits include *Don Pasquale* and *The lium* for the Curtis Opera Theatre; *The Music Lesson*, *Dimly Perceived Threats to System*, *Fishes* and the world premiere of *Sacco and Vanzetti: A Vaudeville* for the ple's Light and Theatre Company; *The Hidden Sky* (Barrymore nomination) and ntially *Ellington* for the Prince Music Theater; *Moon Over Buffalo* (main stage) and dren, *Visiting Mr. Green*, *Shylock*, *Faith Healer*, *Autumn Canticle*, the world miere of *The Old Wicked Songs* and *I Do, I Do* (Studio 3) for the Walnut Street ater; *Otello*, *La bohème* and the world premiere of *Billy and Zelda* for Opera ware (where he is resident lighting designer); *The Old Settler* for Freedom ater; the world premiere of *From Earth to the Moon* for Network for New Music; work for the Leah Stein Dance Company at the Painted Bride. When not ning, Mr. Martin-O'Shia works as the technical director for the Philadelphia Bank.

Production Staff

Musical Preparation	Mikael Eliasen, Donald St. Pierre
Rehearsal Pianists	Eunae Koh, Aoife O'Sullivan
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Assistant Stage Manager	Carolyn Betty
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THE CURTIS INSTITUTE OF MUSIC

ALUMNI RECITAL SERIES
2001/2002 SEASON

The Curtis Institute of Music

Gary Graffman, President/Director

Alumni Recital Series

Johannes String Quartet

Robert Chen, *violin, guest*
Soovin Kim, *violin*
Choong-Jin Chang, *viola*
Peter Stumpf, *cello*

Sunday, February 17, 2002
Field Concert Hall, 3 p.m.

Quartet in D major, Hob. III:79 — Joseph Haydn (1732-1809)

- Allegro
- Largo cantabile e mesto
- Menuetto
- Finale: Presto

Quartet, Op. 3 — Alban Berg (1885-1935)

- Langsam
- Mäßige Viertel

Intermission

Alumni Society of Greater Philadelphia

Hershel Gordon, *Chair*

Marcantonio Barone
Blanche Burton-Lyles
Edith Evans Frumin
John B Hedges, *Student representative*
Fanabel Block Kremens
Daniel Moriarty
Alan Morrison
Richard Shapp

The Alumni Society of Greater Philadelphia consists of local alumni who support the next generation of Curtis musicians by presenting a series of alumni performances. Artists donate their services, and each year Society members work directly with The Institute to decide how proceeds from the recital series can be most beneficial to the students. In recent years, contributions have been made toward the student audition travel fund, the purchase of chamber music and listening equipment for the library, and student living expenses.

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(List complete as of February 13, 2002)
** Indicates alumnus/alumna*

Quartet No. 2 in A minor, Op. 13 — Felix Mendelssohn (1809-1847)

Adagio—Allegro vivace
Adagio non lento
Intermezzo: Allegretto con moto—Allegro di molto
Presto

Photographic and recording equipment may not be used in Field Concert Hall.

The Johannes String Quartet

The Johannes String Quartet consists of four musicians who take time away from their busy careers to pursue their love of the string quartet literature. The Quartet brings together the new concertmaster of the Chicago Symphony, Robert Chen; the Philadelphia Orchestra's associate principal viola, C.J. Chang, and associate principal cello, Peter Stumpf; and the first American to win the Paganini Violin Competition in 24 years, Soovin Kim. The Quartet made its acclaimed debut in 1998, described by the *Philadelphia Inquirer* as having "accurate intonation, vigorous interaction and careful regard for the details in the score ... the passion and attack that characterize the best of quartet playing." Each member has spent numerous summers at the celebrated Marlboro Music Festival in Vermont, birthplace of many of the world's renowned quartets, and as students, they all participated in the exclusive New York String Seminar at Carnegie Hall. In New York, the Quartet appears regularly on the Schneider Series at the New School, a performance of which aired on NPR's *Performance Today*, as well as the Peoples' Symphony Concerts at Town Hall. In November 2001, the Johannes made its Carnegie Hall debut. The Chamber Music Society of Philadelphia has played a major role in launching the ensemble, presenting it in several performances each season, including the complete Beethoven Op. 18 quartets. Other highlights of the 2001/2002 season include the Quartet's first appearance on MPR's *Saint Paul Sunday* and performances throughout the mid-Atlantic states supported by the Pennsylvania Performing Arts on Tour program.

Biographies

Guest violinist **Robert Chen** has been the co-concertmaster of the Chicago Symphony Orchestra since 1999. A native of Taiwan, his family immigrated to the Los Angeles area when he was 10 years old. After graduating from the Juilliard School, he captured first prize at the 1994 Hannover International Violin Competition. He subsequently made his recording debut on the Berlin Classics label with the violin music of Tchaikovsky. He has appeared as soloist with such orchestras as the Chicago Symphony, Los Angeles Philharmonic, New Japan Philharmonic and Moscow Philharmonic. In addition to his duties with the CSO, he is a professor of violin at Roosevelt University.

In 1996, **Soovin Kim** (Violin '99) became the first American in 24 years to win first prize at the Paganini International Violin Competition. He is also a recipient of the Henryk Szeryng Career Award and the Avery Fisher Career Grant. In 1997, he gave a highly acclaimed Philadelphia recital debut performing Paganini's 24 caprices and also appeared as soloist with the Philadelphia Orchestra. A 1999 Curtis graduate, he has performed as a soloist in Carnegie's Weill Recital Hall, Kennedy Center's Terrace Theater, Alice Tully Hall, Casals Hall in Tokyo and Salle Pleyel in Paris, and last year he made his Carnegie Hall debut. He has appeared with ensembles such as the Orchestra of St. Luke's, the Stuttgart Radio Symphony Orchestra and the Accademia di Santa Cecilia Orchestra. He plays on a Joseph Guarneri del Gesu violin, the "ex-Sennhauser," generously made available to him by the Stradivari Society of Chicago.

Choong-Jin (C.J.) Chang (Violin '92, Viola '94) joined the Philadelphia Orchestra as associate principal viola in 1994. He was a double major in violin and viola at The Curtis Institute of Music, studying with the late Jascha Brodsky and Joseph de Pasquale. Mr. Chang was born in Korea and immigrated with his family to the Philadelphia area when he was 13. His solo appearances have included concerts with the Curtis Symphony Orchestra and the KBS Symphony Orchestra at the Seoul Arts Center. An avid chamber musician, he has participated in the festivals of Caramoor, Evian, Las Vegas, Marlboro, Moritzburg (Germany) and Mostly Mozart. He has toured throughout the United States with the Musicians from Marlboro program. Mr. Chang devotes much of his time to teaching young violinists and violists as a faculty member of Temple University's Esther Boyer College of Music and its Preparatory Division.

Peter Stumpf (Violoncello '85) was the first-prize winner of the 1991 Washington International Competition and has appeared as soloist with the Boston Symphony, Virginia Symphony and the Aspen Music Festival Orchestra. In recital he has appeared at the Philips Collection in Washington, D.C., and Jordan Hall in Boston. In 1999 he performed the complete works of Beethoven for cello and piano on the Philadelphia Chamber Music Society series, where he is often featured. A frequent chamber music partner of such eminent musicians as Emmanuel Ax, Wolfgang Sawallisch, Mitsuko Uchida and the Emerson String Quartet, he has had a long-standing relationship with the Marlboro Music Festival and is a trustee of the Yellow Barn Festival. Currently associate principal cello of the Philadelphia Orchestra, he is the newly appointed professor of cello at the New England Conservatory.

THE CURTIS INSTITUTE OF MUSIC

RECITAL SERIES
2001/2002 SEASON

The Edith L. and Robert Prostkoff
Memorial Concert Series

THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, President/Director

Fortieth Student Recital

Monday, February 18, 2002
Field Concert Hall, 8 p.m.

Langsamer Satz — Anton Webern (1883-1945)

Reina Inui, *violin*
David Coucheron, *violin*
Teng Li, *viola*
Yeon-Sun Joo, *cello*

***Morceau de salon*, Op. 228** — Johann Wenzel Kalliwoda (1801-1866)

Liang Wang, *oboe*
Marko Pavlovic, *piano*

Sonatine — Henri Dutilleux (b. 1916)

Jasmine Choi, *flute*
Hugh Sung, *piano*

Concerto in G minor, RV 531 — Antonio Vivaldi (1678-1741)

Allegro
Largo
Allegro

Yeon-Sun Joo, *cello*
Yi-Chun Chen, *cello*

The Curtis Chamber Orchestra

The Vivaldi was prepared by Orlando Cole.

The Webern was prepared by Steven Tenenbom.

Yi-Chun Chen, student of David Soyer

Jasmine Choi, student of Julius Baker & Jeffrey Khaner

David Coucheron, student of Aaron Rosand

Reina Inui, student of Yumi Ninomiya Scott

Yeon-Sun Joo, student of Orlando Cole & Lynn Harrell

Teng Li, student of Joseph de Pasquale & Michael Tree

Marko Pavlovic, student of Seymour Lipkin

Liang Wang, student of Richard Woodhams

Hugh Sung, Director of Instrumental Accompaniment & Student Recitals

Tonight's recital will be performed without intermission.

Photographic and recording equipment may not be used in Field Concert Hall.

NEXT RECITAL...

Wed., February 20
Field Concert Hall, 8 p.m.

Chopin *Twelve Études, Op. 25*
Schumann *Toccata, Op. 7*
Sean Kennard, piano

Poulenc *Sonata*
Alexander Bedenko, clarinet
Hugh Sung, piano

Remainder of program to be announced. Call the Recital Hotline for further information.

Programs are subject to change. Call the Recital Hotline for the most up-to-date information.

STUDENT RECITAL HOTLINE
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THE CURTIS INSTITUTE OF MUSIC

RECITAL SERIES
2001/2002 SEASON

The Edith L. and Robert Prostkoff
Memorial Concert Series

The Curtis Institute of Music

Gary Graffman, President/Director

Forty-first Student Recital

Wednesday, February 20, 2002
Field Concert Hall, 8 p.m.

Sonata — Francis Poulenc (1899-1963)

Allegro tristamente
Romanza
Allegro con fuoco

Alexander Bedenko, *clarinet*
Hugh Sung, *piano*

Toccata, Op. 7 — Robert Schumann (1810-1856)

Sean Kennard, *piano*

Études, Op. 25 — Frédéric Chopin (1810-1849)

No. 1 in A-flat major: Allegro sostenuto
No. 2 in F minor: Presto
No. 3 in F major: Allegro
No. 4 in A minor: Agitato
No. 5 in E minor: Vivace
No. 6 in G-sharp minor: Allegro
No. 7 in C-sharp minor: Lento
No. 8 in D-flat major: Vivace
No. 9 in G-flat major: Allegro assai
No. 10 in B minor: Allegro con fuoco
No. 11 in A minor: Lento — Allegro con brio
No. 12 in C minor: Allegro molto con fuoco

Sean Kennard, *piano*

Alexander Bedenko, student of Donald Montanaro

Sean Kennard, student of Eleanor Sokoloff

Hugh Sung, Director of Instrumental Accompaniment & Student Recitals

Tonight's recital will be performed without intermission.

Photographic and recording equipment may not be used in Field Concert Hall.

NEXT RECITAL...

Fri., February 22
Field Concert Hall, 8 p.m.

Kodály	*Serenade, Op. 12* Angelia Cho, violin Solomiya Ivakhiv, violin Sharon Wei, viola
Liszt	*Sonata in B minor* Miao Hou, piano
Shostakovich	*Trio No. 2 in E minor, Op. 67* Yvonne Lam, violin Helen Lee, cello Sean Kennard, piano

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THE CURTIS INSTITUTE OF MUSIC

RECITAL SERIES
2001/2002 SEASON

The Edith L. and Robert Prostkoff
Memorial Concert Series

The Curtis Institute of Music

Gary Graffman, President/Director

Forty-second Student Recital

Friday, February 22, 2002
Field Concert Hall, 8 p.m.

Sonata in B minor — Franz Liszt (1811-1886)

Miao Hou, *piano*

Serenade, Op. 12 — Zoltán Kodály (1882-1967)

Allegramente
Lento, ma non troppo
Vivo

Angelia Cho, *violin*
Solomiya Ivakhiv, *violin*
Sharon Wei, *viola*

Intermission

Trio No. 2 in E minor, Op. 67 — Dmitri Shostakovich (1906-1975)

Andante
Allegro non troppo
Largo
Allegretto

Yvonne Lam, *violin*
Helen Lee, *cello*
Sean Kennard, *piano*

The Kodály was prepared by Karen Tuttle.

The Shostakovich was prepared by Peter Wiley.

Angelia Cho, student of Ida Kavafian

Miao Hou, student of Seymour Lipkin

Solomiya Ivakhiv, student of Joseph Silverstein

Sean Kennard, student of Eleanor Sokoloff

Yvonne Lam, student of Victor Danchenko

Helen Lee, student of David Soyer

Sharon Wei, student of Roberto Díaz & Karen Tuttle

Photographic and recording equipment may not be used in Field Concert Hall.

NEXT RECITAL...

Mon., February 25
Field Concert Hall, 8 p.m.

Beethoven *Sonata No. 3 in A major, Op. 69*
Yumi Kendall, cello
Chu-Fang Huang, piano

Remainder of program includes music by Bach, Liszt and Norbert Schneider performed by Felix Hell, organ.
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2001/2002 SEASON

THE SYMPHONY ORCHESTRA OF THE CURTIS INSTITUTE OF MUSIC

Robert Spano, *conductor*

The Curtis Opera Theatre

Sunday, February 24, 8 P.M.
Verizon Hall in the Kimmel Center

The Curtis Institute of Music
Gary Graffman, President/Director

The Symphony Orchestra of The Curtis Institute of Music

The Symphony Orchestra of The Curtis Institute of Music is composed of over 100 pla aged 15 to 26. Under the direction of Otto-Werner Mueller, head of the Curtis conducting department, and David Hayes, music director of the Philadelphia Singers, the Orchestra giv several concerts each year, including three in Philadelphia's Verizon Hall at the Kimmel Cer for the Performing Arts. The Orchestra has also performed in New York City at such venue Carnegie Hall and Alice Tully Hall; in Washington, D.C., at the Kennedy Center; and abroad as orchestra-in-residence at the Evian Music Festival in France and at the Verbier Festival and Academy in Switzerland. Among the conductors who have worked with the Orchestra in addition to Robert Spano are Riccardo Chailly, Christoph Eschenbach, James Levine, Kurt Masur, Zubin Mehta, Riccardo Muti, André Previn, Sir Simon Rattle, Mstis Rostropovich, Wolfgang Sawallisch, Stanislaw Skrowaczewski, Leonard Slatkin, Yuri Temirkanov and David Zinman.

This real-world training has enabled Curtis instrumentalists to assume prominent positi in the country's major orchestras — frequently, immediately upon graduation. Among the musicians in the top 25 American and Canadian orchestras, 235 are Curtis trained, with 7 holding principal chairs. Moreover, Curtis alumni occupy over 25 percent of principal desk the New York Philharmonic, the Philadelphia Orchestra, the Boston Symphony, the Chica Symphony and the Cleveland Orchestra. Among the players of the Philadelphia Orchestra alone, almost half are alumni of The Curtis Institute of Music.

The Curtis Opera Theatre

Mikael Eliasen, Head of Vocal Studies

Headed by Mikael Eliasen, the Curtis Opera Theatre is the performing entity of the C Vocal Studies Department, with approximately 25 singers between the ages of 18 and 28. Enrollment is intentionally kept small in order to ensure individual attention for all vocal students. The program provides equal emphasis on musical and dramatic values with week classes in movement, repertoire and foreign language diction, as well as performance semir given by Mr. Eliasen. Every student receives a minimum of three hours of individual coac per week with members of the faculty, as well as additional elective and language courses. program can lead to a Bachelor of Music degree, a Master of Music in Opera degree or a Professional Studies Certificate in Opera.

Since The Institute's founding, Curtis vocal studies graduates have sung with opera companies all over the world, including La Scala, Covent Garden, the Vienna Staatsoper Houston Grand Opera, San Francisco Opera and the Metropolitan Opera (over 40 grad have performed at the Met, including four recent graduates on the roster of the current sea to name a few.

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THE SYMPHONY
ORCHESTRA OF THE

CURTIS INSTITUTE OF MUSIC

THE JACK WOLGIN ORCHESTRAL CONCERTS

Orchestral concerts are supported by the Jack Wolgin Curtis Orchestral Concerts Endowment Fund.

SUNDAY, FEBRUARY 24, 2002
VERIZON HALL IN
THE KIMMEL CENTER
8:00 PM

ROBERT SPANO, *conductor*
THE CURTIS OPERA THEATRE, *soloists*

RAVEL
Le tombeau de Couperin
Prélude: Vif
Forlane: Allegretto
Menuet: Allegro moderato
Rigaudon: Assez vif

RAVEL
Suite No. 2 from *Daphnis et Chloé*
Lever du jour — Pantomime — Danse générale

INTERMISSION

RAVEL
L'enfant et les sortilèges
Fantaisie lyrique
Libretto by Colette

By arrangement with Boosey & Hawkes, Incorporated, sole agent in the United States, Canada and Mexico for Durand S.A. Editions Musicales and BMG Editions, Publisher.

Cast

L'enfant (The child)	Jeffrey Kim
Maman (Mama)	Meredith Arwady
Le fauteuil (The armchair)	Matthew Rose
La bergère (The easy chair)	Eve Gigliotti
L'horloge comtoise (The grandfather clock)	Quirijn de Lang
La théière (The teapot)	Jason Collins
La tasse chinoise (The Chinese cup)	Alexis Barthelemy
Le feu (The fire)	Joslin Romphf
Un pâtre (A shepherd)	Fiona Murphy
Une pastourelle (A shepherdess)	Jacqueline Bolier
La princesse (The princess)	Karen Slack
Le petit vieillard (The little old man)	Ramone Diggs
Le chat (The black cat)	D. Renard Young
La chatte (The white cat)	Hanan Tarabay
Un arbre (A tree)	Robert Pomakov
La libellule (The dragonfly)	Lauren Curnow
Le rossignol (The nightingale)	Rachael García
La chauve-souris (The bat)	Amy Orsulak
L'écureuil (The squirrel)	Carolyn Betty
La rainette (The frog)	Glenn Alamilla
La chouette (The owl)	Jacqueline Bolier

Additional chorus: James J. Kee, Charles Kim, Dimitrie Lazich, Howard Reddy

L'enfant et les sortilèges

The Story

L'enfant et les sortilèges is the story of a naughty child. The first scene shows him in the l ceilinged living room of a typical Normandy country house. He is six or seven, and his less him. He wants to be naughty out of sheer boredom. His mother looks in to see how he has working, but he sticks his tongue out at her. For this he must have dry bread and no sugar tea, and he must stay on his own until supper time.

Left alone, the child begins his mischief: He smashes the teapot and the cup, tears up h books, pokes the caged squirrel with his pen, pulls the cat's tail, upsets the kettle on the fir slashes the curtains and swings on the pendulum of the grandfather clock. Gazing on the h has wrought, he drops into the armchair, but — wonder of wonders — the furniture comes The armchair walks off and dances a sarabande with the easy chair. The clock comes forw unable to stop chiming and thoroughly indisposed. The teapot and china cup dance a fox a song in English and what may pass for Chinese. The child shivers with fear and loneline even the fire will have nothing to do with him and expresses its anger in a florid aria. "Aw sings; "I warm the good but burn the bad."

The rebukes of the fire and ashes are succeeded by the laments of the pastoral figures c curtains he has slashed. They are followed by those of the princess in the fairy tales he has who must leave him forever. The child sings to her in his desolation, but she disappears. H is taken by a little old man, Arithmetic himself, surrounded by his class of digits. Their cre is maddening, and the child drops down in a daze. The cat jumps to the window ledge to

with his lady-love in cat language, during which the child finds himself transported to the lit garden.

ut even there, the trees and small creatures — dragonflies, bats, squirrels, birds — conspire st the child who has mistreated them. They turn to attack him. In his fear and loneliness he "Maman!" In the general confusion, a small squirrel is hurt and the repentant child bandages ound. There is a sudden silence. The creatures of the garden are at a loss to understand this ge of heart. Then they notice that the child, too, has been hurt and is bleeding. They are rless to help, but remembering his call, they, too, try to utter the magic word. Soon the n echoes to the call of "Maman!" Gently the child is carried to the house, where, to the ing strains of an *a capella* chorus that the departing creatures sing in praise of the good child, etches out his arms to his mother.

ert Spano, *conductor*

usic director of the Brooklyn Philharmonic and the Atlanta Symphony Orchestra, Robert (Conducting '85) is recognized internationally as one of America's outstanding conductors. s conducted nearly every major North American orchestra, including the Chicago hony, Cleveland Orchestra, Houston Symphony, Los Angeles Philharmonic, Minnesota stra, National Symphony, Philadelphia Orchestra, San Francisco Symphony and Toronto hony, as well as the Chicago Lyric Opera, Houston Grand Opera and Santa Fe Opera. He o appeared with orchestras and opera companies throughout Europe and Asia, notably the stra Filarmonica della Scala (Milan), Frankfurt Radio Sinfonie Orchestra, Orchestra of the , Helsinki Philharmonic, New Japan Philharmonic (Tokyo), Tonhalle Orchester (Zurich), National Opera and Royal Opera at Covent Garden.

usic director of the Brooklyn Philharmonic since 1996, Mr. Spano has recently renewed his itment to that organization by signing a five-year contract that will see the Philharmonic h its 50th-anniversary season. Mr. Spano also recently became the fourth music director in lanta Symphony's 56-year history and will oversee all areas of that orchestra's creative ies, including the creation of new concert formats, educational programs, chamber bles and collaborations with the Atlanta Symphony Orchestra Chorus. His first recording e Atlanta Symphony Orchestra, Rimsky-Korsakov's *Sheherezade*, was released by Telarc in l of 2001. During the 2001/2002 season he will film interviews with seven living composers works will be performed by the Atlanta Symphony in the current year. The films are being ast in Symphony Hall prior to the premiere of each work. He will also return this season to t the Boston Symphony Orchestra and Houston Symphony as well as Houston Grand s *Eugene Onegin*. In the summer of 2002 he conducts the United States premiere of Kaija no's *L'amour de loin* for the Santa Fe Opera.

addition to his demanding performance schedule, Mr. Spano remains committed to education. In 1998 he began his tenure as head of the prestigious Conducting Fellowship n at the Tanglewood Music Center. He taught at Bowling Green University and Oberlin vatory from 1985-1989 and remains at Oberlin as associate professor of conducting. He pears regularly at the Aspen Music Festival.

accomplished pianist, Mr. Spano performs chamber music with many of his colleagues e Brooklyn Philharmonic, Boston Symphony and Oberlin Conservatory. Born in aut, Ohio, and raised in Elkhart, Indiana, he grew up in a musical family, playing flute, nd piano and composing. He is a graduate of the Oberlin Conservatory of Music, where ied conducting with Robert Baustian, and continued his studies at The Curtis Institute of with the late Max Rudolf. Mr. Spano has been featured on the PBS series *City Arts*, A&E's st *with the Arts*, and CBS's *Late Night with David Letterman* and *CBS Sunday Morning*.

Glenn Alamilla, *tenor* (La rainette)
TEACHER: Marlena Kleinman Malas
HOMETOWN: Queens, New York
RECENT ACTIVITIES: Basilio in *Le nozze di Figaro*, Arnalta in *L'incoronazione di Poppea*, the tenor part in Rorem's song cycle *Evidence of Things Not Seen* and Hans Scholl in Udo Zimmermann's *Die weisse Rose* for the Curtis Opera Theatre; Monostatos in *Die Zauberflöte* and Don Curzio in *Le nozze di Figaro* in intern casts for the Opera Company of Philadelphia; Gonzalve in *L'heure espagnole* at the Tanglewood Music Center and an ensemble member of the Opera Theatre of St. Louis.
RECENT AWARDS: First place winner, college division, 2001 MacAllister Competition; Silver Medallion, Rosa Ponselle Young New Yorkers Competition; winner, National Foundation for the Advancement in the Arts Talent Search.

Meredith Arwady, *contralto* (Maman)
TEACHER: Marlena Kleinman Malas
HOMETOWN: Kalamazoo, Michigan
RECENT ACTIVITIES: Schwertleite in *Die Walküre* for New Orleans Opera; Marcellina in *Le nozze di Figaro*, the Prioress in *Dialogues des Carmélites* and roles in *Fiddler on the Roof*, *A Comedy of Errors*, *Cole* (a musical revue about Cole Porter) and theater scenes at Hope College, Michigan; Madame Flora in Menotti's *The Medium*, Zita in *Gianni Schicchi*, Mrs. Peachum in *Die Dreigroschenoper*, Maman in *L'enfant et les sortilèges*, Madame de Quimper Karadec in *La vie parisienne* and a feminized-for-the-production "Lill-a" Pastia in *La tragédie de Carmen* for the Chautauqua Institution; Ottavia in *L'incoronazione di Poppea* and the Baroness in Barber's *Vanessa* for the Curtis Opera Theatre.

Alexis Barthelemy, *mezzo-soprano* (La tasse chinoise)
TEACHER: Patricia McCaffrey, adjunct faculty
HOMETOWN: Kitchener-Waterloo, Ontario, Canada
RECENT ACTIVITIES: Elizabeth Proctor in Robert Ward's *The Crucible*, Ramiro in Mozart's *Die Gärtnerin aus Liebe* and Hänsel in *Hänsel und Gretel* for the University of Brit Columbia; Principessa in *Suor Angelica*, C in *Gianni Schicchi* and concert performanc with the Vancouver Symphony Orchestra Estella in Argento's *Miss Havisham's Fire* (cover) for the Opera Theatre of St. Louis Cherubino in *Le nozze di Figaro* for the Cu Opera Theatre.
RECENT AWARDS: First place, U.B.C. Concerto Competition; first place, college division, 2001 MacAllister Competition.

Carolyn Betty, *soprano* (L'écureuil)
TEACHER: Marlena Kleinman Malas
HOMETOWN: Wilmington, Delaware
RECENT ACTIVITIES: Sadie in Floyd's *Dusk* and Rose in Weill's *Street Scene* for t Oberlin Conservatory of Music; the Nann Argento's *Miss Havisham's Fire* and cover in *Le nozze di Figaro* and the world premie Minoru Miki's *Tale of Genji* for the Opera Theatre of St. Louis (where she will play l Lady in *Die Zauberflöte* this spring); Fiordi in *Così fan tutte* and the title role in Barbe *Vanessa* for the Curtis Opera Theatre. Next year, Ms. Betty will be performing it *La traviata* and *Susannah* with the Opera Company of Philadelphia.
RECENT AWARDS: 1998 Barbara and Stanley Richman Memorial Award and t 2000 Richard Gaddes Award from the Op Theatre of St. Louis; regional winner, Metropolitan Opera National Council auditions.

Jacqueline Bolier, *soprano* (Une pastourelle, la chouette)
TEACHER: Thomas Schilling, adjunct f
HOMETOWN: Port Jefferson, New Yorl
RECENT ACTIVITIES: Despina in Cos *tutte*, Zweiter Knabe in *Die Zauberflöte* an Barbarina in *Le nozze di Figaro*.
RECENT AWARDS: First place, 1999 National Arts Competition; winner, 199 1997 Queens College Cultural Heritage Competition.

Collins, *tenor* (La théière)
CHER: Marlena Kleinman Malas
IETOWN: Beaufort, South Carolina
ENT ACTIVITIES: Achille di Rosalba in *Il cappello di paglia di Firenze* for the rd Opera Center; Tamino in *Die erflöte*, John Adams in Thomson's *The er of Us All*, Sam Kaplan in Weill's *Street* and Samuel in Rorem's *Three Sisters Who lot Sisters* for the Juilliard Opera shop; Schweik in Robert Kurka's *The Soldier Schweik* for the Chicago Opera er (with his performance to be featured e premiere recording of the opera on e records); Nerone in *L'incoronazione di a*, Anatol in Barber's *Vanessa* and the part in Mahler's *Das Lied von der Erde* for rtis Opera Theatre; and the tenor part ndel's *Messiah* with the Haddonfield hony. Next season for the Opera ny of Philadelphia, Mr. Collins will m El Dancairo in *Carmen*, Malcolm in *th* and Elder Gleaton in *Susannah*.

n Curnow, *mezzo-soprano* (La libellule)
HER: Marlena Kleinman Malas
ETOWN: Easton, Pennsylvania
NT ACTIVITIES: Mrs. Grose in *The f the Screw* at the Chautauqua ion; Lazuli in Chabrier's *L'étoile* and n Cavalli's *Calisto* for the Juilliard Center; Ottavia in *L'incoronazione di* Erika in Barber's *Vanessa*, Dorabella in *tutte*, Carmen in *La tragédie de* , Hermia in *A Midsummer Night's* the mezzo-soprano part in *Das Lied von* and Marcellina in *Le nozze di Figaro* Curtis Opera Theatre; Second Lady in *berflöte* and Marcellina in *Le nozze di* r the intern casts at the Opera y of Philadelphia; roles in *Le nozze di A Midsummer Night's Dream* and ti's *Viva la mamma* for Wolf Trap This season Ms. Curnow performs Kate n in *Madama Butterfly* for the Opera y of Philadelphia, where she will sing s in *Carmen* next season.

Quirijn de Lang, *baritone* (L'horloge comtoise)
TEACHER: Marlena Kleinman Malas
HOMETOWN: Rotterdam, The Netherlands
RECENT ACTIVITIES: Nerone in *L'incoronazione di Poppea*, Malatesta in *Don Pasquale*, Guglielmo in *Così fan tutte*, Escamillo in *La tragédie de Carmen*, Demetrius in *A Midsummer Night's Dream*, Colas in *Bastien und Bastienne*, White Rosebush in the world premiere of Luis Prado's *The Nightingale and the Rose*, Masetto in *Don Giovanni* and Pelléas in the U.S. premiere of *Impressions de Pelléas* for the Curtis Opera Theatre; the Marquis d'Obigny in *La traviata* (intern cast) for the Opera Company of Philadelphia; performance in the Philadelphia premiere of Rorem's song cycle *Evidence of Things Not Seen* for the Philadelphia Chamber Music Society and Papageno in *Die Zauberflöte* for the Nationale Reisopera in the Netherlands. This season Mr. de Lang performs in the continental European premiere of Jonathan Dove's opera *Flight* in the Netherlands.

Ramone Diggs, *tenor* (Le petit vieillard)
TEACHER: Joan Patenaude-Yarnell
HOMETOWN: Amarillo, Texas
RECENT ACTIVITIES: Arnalta in *L'incoronazione di Poppea*, Ernesto in *Don Pasquale*, Ferrando in *Così fan tutte*, Lysander in *A Midsummer Night's Dream*, Chevalier de la Force in *Dialogues des Carmélites*, Don Ottavio in *Don Giovanni*, Arbace in *Idomeneo* and Erice in *L'Ormindo* and Don Curzio in *Le nozze di Figaro* for the Curtis Opera Theatre; Elder Hayes in *Susannah* for Opera North; Peter in *Porgy and Bess* and the Notary in *La périchole* for Opera Company of Philadelphia.
RECENT AWARDS: Regional winner in the National Association of Teachers of Singing Competition; 2001 Marilyn Horne Foundation Award winner, Music Academy of the West (he will receive a solo recital in New York City as his prize).

Rachael García, *soprano* (Le rossignol)
TEACHER: Marlena Kleinman Malas
HOMETOWN: Los Angeles, California
RECENT ACTIVITIES: Performance of Villa-Lobos' *Bachianas brasileiras* for Yale University; Susanna in *Le nozze di Figaro*, Amore and Damigella in *L'incoronazione di Poppea*, Norina in *Don Pasquale*, Despina in *Così fan tutte*, Peaseblossom in *A Midsummer Night's Dream*, Mélisande in the U.S. premiere of *Impressions de Pelléas*, Sister Mathilde in *Dialogues des Carmélites*, Erisbe in *L'Ormindo* and a performance of Danielpour's *Sonnets to Orpheus* for the Curtis Opera Theatre; Flora in *La traviata* (intern cast) for the Opera Company of Philadelphia; Schubert's *Der Hirt auf dem Felsen*, Bach's Cantata No. 191 and Fauré's Requiem for the Kinhaven Music School, where she also served as faculty member; Monica in Menotti's *The Medium*, Clara in *La vie parisienne*, Miss Jessel in *The Turn of the Screw*, selections from *Madama Butterfly*, excerpts from *West Side Story* and Bernstein's Mass for the Chautauqua Institution.

Eve Gigliotti, *soprano* (La bergère)
TEACHER: Joan Patenaude-Yarnell
HOMETOWN: Yardley, Pennsylvania
RECENT ACTIVITIES: Ensemble artist, Opera Theatre of St. Louis; Mimì in *La bohème* for the Central City Opera; the Governess in *The Turn of the Screw*, Zerlina in *Don Giovanni*, Mme. Lidoine in *Dialogues des Carmélites*, Micaela in *La tragédie de Carmen*, Drusilla in *L'incoronazione di Poppea* and Sophie Scholl in Zimmermann's *Die weisse Rose* for the Curtis Opera Theatre; First Lady in *Die Zauberflöte* (intern cast) for the Opera Company of Philadelphia.
RECENT AWARDS: Winner, Palm Beach Opera Competition and the Mario Lanza Competition.

Jeffrey Kim, *countertenor* (L'enfant)
TEACHER: Joan Patenaude-Yarnell
HOMETOWN: Beverly Hills, California
RECENT ACTIVITIES: Cherubino in *Le nozze di Figaro* with Opera California; performances of several baroque works in *Scenes of Love and Hate*, Toby in Menott *Medium*, Yniold in the U.S. premiere of *Impressions de Pelléas*, Oberon in *A Mids Night's Dream* and Ottone in *L'incorona Poppea* for the Curtis Opera Theatre; Cherubino in *Le nozze di Figaro* (intern and outreach production) for the Opera Company of Philadelphia; and Oberon i *A Midsummer Night's Dream* as a Filene Young Artist with Wolf Trap Opera. Th season Mr. Kim will sing Ottone in the Pittsburgh Opera Center's production o *L'incoronazione di Poppea*.
RECENT AWARDS: Spotlight Grant, Angeles Music Center; scholarship, the Philadelphia Foundation.

Fiona Murphy, *mezzo-soprano* (Un pâtr
TEACHER: Joan Patenaude-Yarnell
HOMETOWN: Dublin, Ireland
RECENT ACTIVITIES: Cherubino in *nozze di Figaro* for the Curtis Opera The Clori in Cavalli's *Egisto* and Mrs. Herri *Albert Herring* at the Royal Irish Acade Glascha in *Kátyà Kabanová* for Opera I Prince Orlofsky in *Die Fledermaus* for C Opera; La Sorvegliante in Riccardo Za *Conchita* and Cherubino in *Le nozze di* for Wexford Festival Opera. Ms. Murp has also performed in concert and recit throughout Ireland, sponsored by the E of Ireland and the Vocal Heritage Soci of Ireland.
RECENT AWARDS: Drawingroom E Trophy and the Pearl Atock Trophy fo Mezzo-Soprano, given by Feis Ceoil, Ir national vocal competition.

Amy Orsulak, *soprano* (La chauve-sou
TEACHER: Marlena Kleinman Malas
HOMETOWN: Normal, Illinois
RECENT ACTIVITIES: The Nanny Argento's *Miss Havisham's Fire* and Mi (cover) in *La bohème* for the Opera Th St. Louis; Gabrielle in *La vie parisienne* Brown in *Die Dreigroschenoper* and Mi Act I of *La bohème* for the Chautauqu Institution; the Countess in *Le nozze* for the Curtis Opera Theatre; Female (cover) in *The Rape of Lucretia* at the

hattan School of Music; concerts and
ls at Chautauqua, the 92nd-Street Y and
hony Space in New York City.
ENT AWARDS: First-place winner,
a Alpha Iota Award and the Lotte Lenya
petition, both in 2000.

rt Pomakov, *bass* (Un arbre)
CHER: Spiro Malas, adjunct faculty
METOWN: Toronto, Ontario, Canada
ENT ACTIVITIES: Professional operatic
in 1999 with baritone Dmitri
ostovsky and the Canadian Opera
pany Orchestra; Carnegie Hall debut with
ratorio Society of New York;
ertgebouw debut with the European
n Baroque Orchestra; the title role in *Le*
di Figaro, Commendatore and Masetto in
Giovanni, Osmin in *Die Entführung aus*
erail, Don Alfonso in *Così fan tutte*,
, Antonio and Bartolo in *Le nozze di*
, Colline in *La bohème*, Arkel in *Pelléas et*
nde, Seneca in *L'incoronazione di Poppea*,
e in *A Midsummer Night's Dream*, the
ole in *Don Pasquale*, and the Doctor in
's Vanessa for the Curtis Opera Theatre.
ear Mr. Pomakov makes his Canadian
Company mainstage debut as Varlaam
s Godunov and will also sing Verdi's
em with that ensemble.
NT AWARDS: Prize winner, Queen
th Competition of Belgium, Plácido
go's Operalia, the Oratorio Society of
ork Solo Competition, the George
n Foundation, Marilyn Horne
ation and the Canadian Music
etition; First prize, 1997 Kiwanis Music
l of Greater Toronto. 1999 Victoria
rs grant recipient.

Romphf, *soprano* (Le feu)
HER: Betti McDonald, adjunct faculty
TOWN: Victoria,
Columbia, Canada
NT ACTIVITIES: Nutrice in
nazione di Poppea, the title role in
s Vanessa, Mrs. Gobineau in Menotti's
dium, Elle in Poulenc's *La voix humaine*,
Anna in *Don Giovanni*, and Fiordiligi
ding of *Così fan tutte* with the Curtis
Symphony Orchestra for the Curtis Opera Theatre; Madame Cortese in *Il viaggio a Reims* at the Music Academy of the West, under the direction of Marilyn Horne, for the Academy's 50th-anniversary season; recitals with Mikael Eliasen in Philadelphia and with Robert Holliston as part of Victoria's St. John the Divine recital series. This season Ms. Romphf plays Gianetta in the Opera Company of Philadelphia's production of *L'elisir d'amore*
RECENT AWARDS: Winner, 1999 Young Canadian Mozart Singers Competition, Toronto; third place, 2001 Edmonton Symphony Orchestra Canadian Concerto Competition.

Matthew Rose, *bass* (Le fauteuil)
TEACHER: Marlena Kleinman Malas
HOMETOWN: Bourne, Lincolnshire, Great Britain
RECENT ACTIVITIES: British and Asian tour of *Curlew River* with the Britten-Pears School; Bartolo in *Le nozze di Figaro*, Seneca in *L'incoronazione di Poppea*, the Doctor in Barber's *Vanessa*, Don Alfonso in *Così fan tutte*, Theseus in *A Midsummer Night's Dream*, Arkel in the U.S. premiere of *Impressions de Pelléas* and the Commendatore in *Don Giovanni* for the Curtis Opera Theatre; Noye in Britten's *Noye's Fludde* and Collatinus in *The Rape of Lucretia* at Canterbury; the Speaker (intern cast) in *Die Zauberflöte* and Antonio in *Le nozze di Figaro* for the Opera Company of Philadelphia; concert performances of Handel's *Messiah*, Haydn's *The Creation*, requiems by Mozart, Howells and Fauré, and Rossini's Petite messe solennelle. Mr. Rose will also perform Prince Yamadori in *Madama Butterfly* for the Opera Company of Philadelphia this season and next year will be performing in three of their productions: *Macbeth*, *La traviata* and *Ariadne auf Naxos*.

Karen Slack, *soprano* (La princesse)
TEACHER: Joan Patenaude-Yarnell
HOMETOWN: Philadelphia, Pennsylvania
RECENT ACTIVITIES: The Confidante in *Elektra*, the Countess (cover) in *Le nozze di Figaro*, Ilia (cover) in *Idomeneo* and Manja (cover) in Emmerich Kalman's *Countess*

Maritza for the Santa Fe Opera; Lily in *Porgy and Bess*, Guadalena in *La périchole*, the Countess (intern cast) in *Le nozze di Figaro* and Mimì (intern cast) in *La bohème* for the Opera Company of Philadelphia; the Countess in *Le nozze di Figaro*, Donna Anna in *Don Giovanni*, Tatyana in *Eugene Onegin* and the title role in *L'incoronazione di Poppea* for the Curtis Opera Theatre; Donna Anna in *Don Giovanni* in Manila, Philippines; Brahms' Requiem with the Mendelssohn Club in Philadelphia and with the Lancaster Symphony; concert performance of *La bohème* at Weill Recital Hall, New York; concert performances in Moscow, St. Petersburg, Prague and Vienna.
RECENT AWARDS: Winner, National Arts Club Vocal Competition, Rosa Ponselle International Competition for the Vocal Arts, National Association of Negro Musicians Competition, Mario Lanza Vocal Competition, Mellini Excellence in Music Award, 1999 Licia Albanese-Puccini Foundation Competition. Recipient, 2000 George London Foundation Award, 2001 Liederkranz Foundation Award, Marian Anderson Historical Society Scholarship.
Ms. Slack is represented by Astral Artistic Services.

Hanan Tarabay, *mezzo-soprano* (La chatte)
TEACHER: Marlena Kleinman Malas
HOMETOWN: Gulf Breeze, Florida
RECENT ACTIVITIES: Concert performance with Renée Fleming and Plácido Domingo at the Spoleto Festival, Italy; Mrs. Ford in Nicolai's *The Merry Wives of Windsor*, Madame Flora in Menotti's *The Medium*, the title role in *Orfeo*, Hänsel in *Hänsel und Gretel*, Dorabella in *Così fan tutte* and the title role in *Carmen* for the Interlochen Arts Academy; La Fortuna in *L'incoronazione di Poppea* and Barbarina in *Le nozze di Figaro* for the Curtis Opera Theatre; performances with the opera companies of Pensacola and Coral Gables and the Pensacola Symphony Orchestra.
RECENT AWARDS: Winner, National Foundation for the Advancement in the Arts Talent Search; first place, Florida State Vocal Concerto Competition; Kahn Scholarship recipient, the Pensacola Music Study Club.

D. Renard Young, *baritone* (Le chat)
TEACHER: Patricia McCaffrey, adjunct faculty
HOMETOWN: Detroit, Michigan
RECENT ACTIVITIES: Ramiro in *L'heu espagnole* at the Tanglewood Music Cente title role in *Le nozze di Figaro*, Ottone in *L'incoronazione di Poppea*, Dr. Malatesta in *Pasquale*, Guglielmo in *Così fan tutte*, Escamillo in *La tragédie de Carmen*, Starve in *A Midsummer Night's Dream*, Masetto i *Don Giovanni*, Golaud in the U.S. premie *Impressions de Pelléas* and the Premier Offi in *Dialogues des Carmélites* for the Curtis C Theatre; concert performance of Bach's Cantata No. 140: *Wachet auf, ruft uns die Stimme* with the Chamber Orchestra of Philadelphia (formerly Concerto Soloists Philadelphia).

PROGRAM NOTES

by Dr. Richard E. Rodda

Maurice Ravel

Born: Ciboure, Basses-Pyrénées, March 7, 1875
Died: Paris, December 26, 1937

Le tombeau de Couperin

The inspiration for *Le tombeau de Cou* came from two obsessions that filled Rave mind in 1917 — the sorrow caused by W War I and the need to retain the sanity represented by the tradition of French cul In the piano suite that was the first versio *Le tombeau*, each of the movements was dedicated to one of six friends of the com who had fallen on the battlefield — a mu memorial to his countrymen and, perhaps to his mother, who died in 1917. In a sim way, composers of the French Baroque ag François Couperin (1668-1733) among th paid tribute in music to recently deceased colleagues. Such a piece was called a "*tombeau*," literally a tombstone, and Rav intended such an association here. Beside a way of eulogizing his comrades, howeve association with Couperin also represente Ravel the continuity of the logic and

ement of French civilization. It was in this national tradition that Ravel sought lectual and emotional shelter from ing contemporary events. The title of *Le eau de Couperin*, therefore, has a triple ing: It is a memorial to family and close ls; it is a revival of some aspects of the cal style of the French Baroque; and it is a nuation of the venerable tradition of h culture and thought in a time of ir and nihilism.

he gossamer *Prélude* contains some ng passages for the woodwinds led by The *Forlane* is based on a dance of n origin popular among the Venetian liers before it crossed the Alps into e. The *Menuet* is the most durable of all ue dances. The *Rigaudon* is a vigorous meter dance that originated in nce.

No. 2 from *Daphnis et Chloé*

ne of the marks of a great musical work way in which it creates and envelops tener in its own characteristic world. through his masterful orchestration, vity to color and atmosphere and careful uction, created such a sound world in his *is et Chloé*. Ravel's world is one of t sensuality and dream-like refinement, at grew from the composer's idealized not so much of Greece as of the court of XIV at Versailles and its precise te governing life and love. The young of the ballet are not ancient primitives, k-cheeked shepherds who have stepped delicate canvas of Fragonard to amuse *leil*. In considering the wondrous effect *nis*, Jean Cocteau wrote, "It is one of orks that land in the heart like a ite, from a planet whose laws will forever mysterious and beyond our anding." Igor Stravinsky called it the most beautiful products of music."

ballet opens in a meadow bordering a wood on the island of Lesbos. Greek and maidens enter with wreaths and to place at the altar of the nymphs as pherd Daphnis descends from the hills. His lover, Chloé, crosses the meadow to meet him. The girls are attracted to the handsome Daphnis and dance seductively around him, inciting Chloé's jealousy. Chloé, in her turn, becomes the object of the men's advances, most particularly a crude one from the clownish goatherd Dorcon. Daphnis' jealousy is now aroused, and he challenges Dorcon to a dancing contest, the prize to be a kiss from Chloé. Dorcon performs a grotesque dance and is jeered by the onlookers. Daphnis easily wins Chloé's kiss with his graceful performance. The crowd leads Chloé away, leaving Daphnis alone to lapse into languid ecstasy. Daphnis' attention is suddenly drawn to the clanging of arms and shouts of alarm from the woods. Pirates have invaded and set upon the Greeks. Daphnis rushes off to protect Chloé, but she returns and is captured.

In Scene Two, set on a jagged seacoast, the brigands enter their hideaway laden with booty. Chloé, hands bound, is led in. She pleads for her release. When the chief refuses, the sky grows dark and the god Pan, arm extended threateningly, appears upon the nearby mountains. The frightened pirates flee, leaving Chloé alone.

Scene Three is again set amid the hills and meadows of the ballet's first scene. It is sunrise. Herdsmen arrive and tell Daphnis that Chloé has been rescued. She appears and throws herself into Daphnis' arms. The old shepherd Lammon explains to them that Pan has saved Chloé in remembrance of his love for the nymph Syrinx. In gratitude, Daphnis and Chloé re-enact the ancient tale, in which Syrinx is transformed into a reed by her sisters to save her from the lustful pursuit of Pan, who then made a flute from that selfsame reed — the pipes of Pan — upon which to play away his longing. Daphnis and Chloé embrace tenderly and join in the general joyous tumult that ends the ballet.

The Second Suite parallels the action of the ballet's final scene: *Lever du jour*, *Pantomime* of the adventure of Pan and Syrinx, and the concluding *Danse générale*.

***L'enfant et les sortilèges* (*The Child and the Sorceries*), fantaisie lyrique**

France loved Colette. For five decades, from the appearance in the first years of the 20th century of the four *Claudine* novels (the tales of an uninhibited teenage girl whose popularity inspired a musical stage play and a Claudine uniform, as well as Claudine soap, Claudine cigars and Claudine perfume) until her death in 1954 as the most honored female author in French history (Grand Officer of the Legion of Honor, member of the Belgian Academy of French Language and Literature, Honorary Associate of the American National Institute of Arts and Letters), Colette captivated the readers of her fifty books and numerous short stories with her precise and elegant prose, her passionate concern for the independently minded woman's place within society and her honest portrayal of sensuality, both amorous and in the natural world. She is best known in America for *Gigi*, her 1945 novel about a turn-of-the-century Parisian *cocotte* who is transformed into an elegant lady, which was made into a French film in 1948, a Broadway play in 1954 (which made Audrey Hepburn a star) and an Oscar-winning Hollywood musical with a Lerner and Loewe score in 1958.

In 1916, during the darkest days of World War I, Jacques Rouché, director of the Paris Opéra, asked Colette to write a scenario for a fantasy opera-ballet, and within a week she had completed the libretto for *L'enfant et les sortilèges* (*The Child and the Sorceries*). Rouché suggested several possible composers to set the text, but none sparked her interest until the name of Maurice Ravel was mentioned. "I expressed my approval without reservation," she recalled. Colette had met Ravel a decade earlier at the chic salon of Madame René de Saint-Marceaux, whose habitués included the cream of musical Paris — Fauré, Debussy, d'Indy, Hahn, Cortot, Viñes, Casals — where she remembered him for his small stature and his dandified dress, especially the "showy ties and frilly shirts." No friendship formed between them, but during the intervening years, Ravel had earned a reputation as a meticulous and sensitive craftsman able to summon wondrous and fragrant worlds on stage — *Ma mère l'oye (Mother Goose)* and *Daphnis et Chloé* had both premiered in 19 — and he seemed the perfect creative ma for Colette's evocative verses.

In 1916, Rouché sent a copy of Colet libretto to Verdun, where the delicate Ra had been assigned to drive an ambulance the war effort, but it failed to reach him; impresario had better luck with a second the following year, shortly after Ravel ha been discharged from military service for medical reasons. Ravel quickly agreed to collaboration, but the damage to his heal caused by the war and the shock of the d of his beloved mother in 1917 made crea work painfully difficult for him during th years. He sent Colette a letter in 1919 apologizing for his lack of progress, but as her that the piece was beginning to form in his head. A few sketches appeared in but it was not until Raoul Gunsbourg, wl Monte Carlo Opéra had enjoyed a sensa success staging Ravel's sparkling operatic comedy of 1911, *L'heure espagnole* (*The S Hour*), offered him a firm contract in 19 Ravel disciplined himself to finish *L'enfa les sortilèges*. The opera was received enthusiastically at its premiere in Monte on March 21, 1925 (Vittorio de Sabata conducted; George Balanchine provided choreography), and it was soon staged in Prague, Leipzig, Vienna, Oslo, Milan, Sa Francisco and elsewhere; Ravel was pres with the Knight's Cross of the Order of Leopold of Belgium when *L'enfant et les sortilèges* was produced in Brussels in Ma 1926.

Ravel said that he conceived *L'enfa sortilèges*, with its almost cinematic spee its quick procession of characters, both animate and (conventionally) inanimat the nature of a fast-paced American rev which he employed what he described a well-blended mixture of styles from all from Bach to… Ravel!, with a little of Massenet, of Puccini, of American mus jazz, the hottest musical import of the d even of Monteverdi." The story, simple narrative but rich in characters and inc

cerns a mischievous six-year-old boy who is
oved by his mother for not doing his
ework. When she leaves, he flies into a
rum, assaulting everything in the room,
uding the cat. Then, as if by magic, the
reated furniture, clock, books, garden,
ehold animals and even the fire in the
e come to loquacious life to torment the
in his turn. At the opera's end, the child is
ven by his assailants when he thoughtfully
s to a squirrel injured in the *mêlée*. In his
y of the composer, H.H. Stuckenschmidt
e, "Ravel succeeded [in *L'enfant et les*
èges], as perhaps no one else has but the
ish poet Hans Christian Andersen, in
ng the rare language of fairy tales to build
bstantial bridges of fantasy between reality
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ncile the highly sophisticated with the
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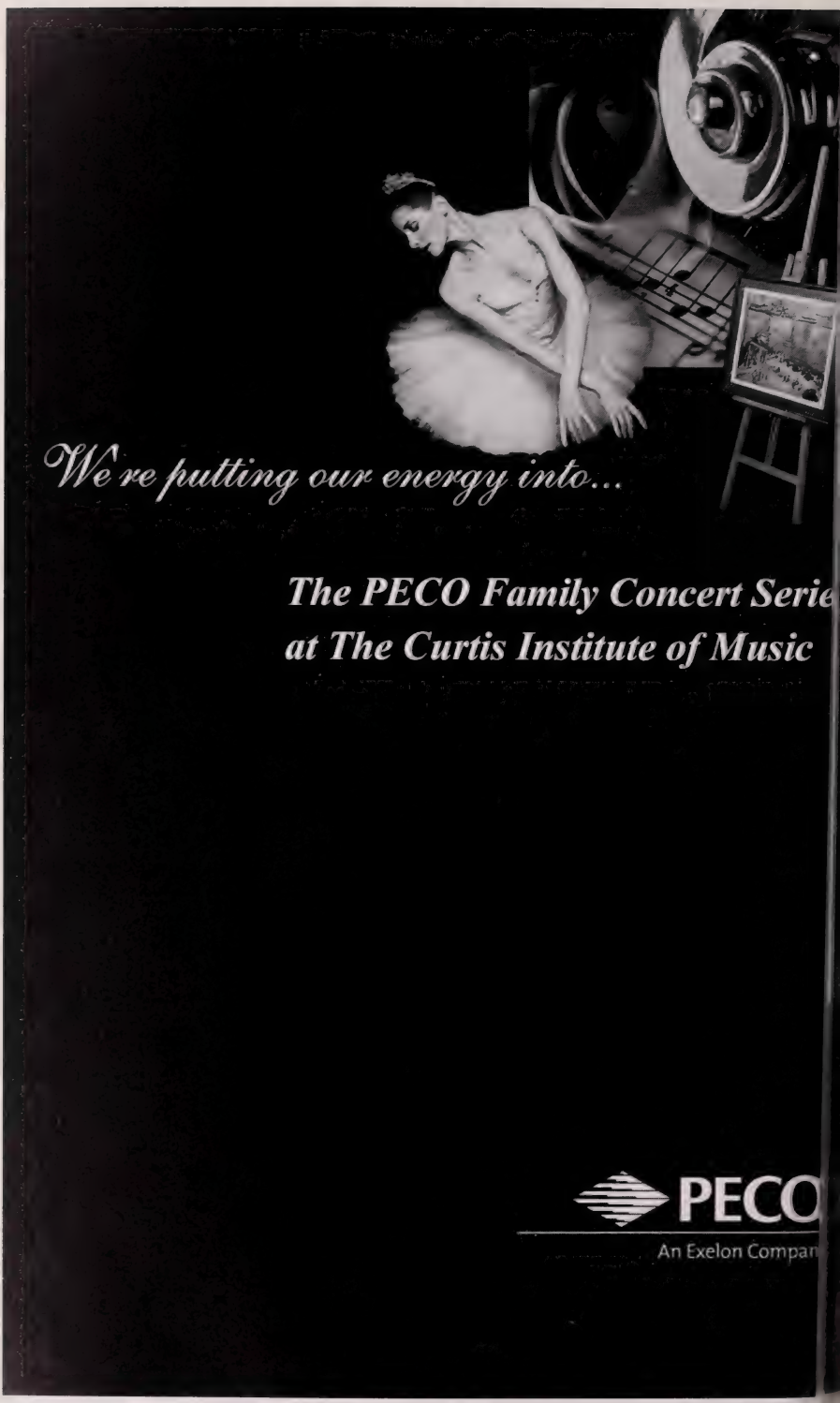
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THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, President/Director

Forty-third Student Recital

Monday, February 25, 2002
Field Concert Hall, 8 p.m.

Sonata No. 3 in A major, Op. 69 — Ludwig van Beethoven (1770-1827)

Allegro ma non tanto
Scherzo: Allegro molto
Adagio cantabile—Allegro vivace

Yumi Kendall, *cello*
Chu-Fang Huang, *piano*

Fantasie and Fugue in G minor, BWV 542 — Johann Sebastian Bach (1685-1750)

"O Mensch, bewein dein Sünde groß," BWV 622, Chorale-Prelude for Organ — Bach

Prelude and Fugue on B-A-C-H — Franz Liszt (1811-1886)

"Schlafes Bruder," Toccata for Organ — Norbert Schneider (b. 1950)

Felix Hell, *organ*

Felix Hell, student of John Weaver

Chu-Fang Huang, student of Claude Frank

Yumi Kendall, student of David Soyer

Tonight's recital will be performed without intermission.

Photographic and recording equipment may not be used in Field Concert Hall.

NEXT RECITAL...

Wed., February 27
Field Concert Hall, 8 p.m.

Beethoven	*Sonata No. 7 in D major, Op. 10, No. 3*
Rachmaninoff	*Études-tableaux Nos. 1, 2 & 3, Op. 39* Marko Pavlovic, piano
Debussy	*Sonata in D minor*
Mendelssohn	*Song Without Words, Op. 109* Yumi Kendall, cello Chu-Fang Huang, piano
Schumann	*Carnaval, Op. 9* Hyo-Sun Lim, piano

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THE CURTIS INSTITUTE OF MUSIC

RECITAL SERIES
2001/2002 SEASON

The Edith L. and Robert Prostkoff
Memorial Concert Series

The Curtis Institute of Music

Gary Graffman, President/Director

Forty-fourth Student Recital

Wednesday, February 27, 2002
Field Concert Hall, 8 p.m.

Sonata No. 7 in D major, Op. 10, No. 3 — Ludwig van Beethoven (1770-1827)

- Presto
- Largo e mesto
- Menuetto: Allegro
- Rondo: Allegro

Études-tableaux, Op. 39 — Sergei Rachmaninoff (1873-1943)

- No. 1 in C minor
- No. 2 in A minor
- No. 5 in E-flat minor

Marko Pavlovic, *piano*

Intermission

Lied ohne Worte, Op. 109 (Song Without Words) — Felix Mendelssohn (1809-1847)

Sonata in D minor — Claude Debussy (1862-1918)

- Prologue: Lent
- Sérénade: Modérément animé—
- Finale: Animé

Yumi Kendall, *cello*
Chu-Fang Huang, *piano*

Carnaval, Op. 9 — Robert Schumann (1810-1856)

Préambule
Pierrot
Arlequin
Valse noble
Eusebius
Florestan
Coquette
Réplique
Sphinxes
Papillons
A.S.C.H.-S.C.H.A.
Chiarina
Chopin
Estrella
Reconnaissance
Pantalon et Colombine
Valse allemande
Intermezzo: Paganini
Aveu
Promenade
Pause
March des "Davidsbündler" contre les Philistins

Hyo-Sun Lim, *piano*

Chu-Fang Huang, student of Claude Frank

Yumi Kendall, student of David Soyer

Hyo-Sun Lim, student of Gary Graffman

Marko Pavlovic, student of Seymour Lipkin

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NEXT RECITAL...

Fri., March 1
Field Concert Hall, 8 p.m.

Beethoven *Concerto in D major, Op. 61*
Pavel Ilyashov, violin
Jungeun Kim, piano

Mozart *Piano Quartet No. 1 in G minor, K. 478*
Katie Hyun, violin
You-Young Kim, viola
Yi-Chun Chen, cello
Miao Hou, piano

Tchaikovsky *Concerto in D major, Op. 35*
Julianne Lee, violin
Anna Polonsky, piano

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THE CURTIS INSTITUTE OF MUSIC

RECITAL SERIES
2001/2002 SEASON

The Edith L. and Robert Prostkoff
Memorial Concert Series

The Curtis Institute of Music

Gary Graffman, President/Director

Forty-fifth Student Recital

Friday, March 1, 2002
Field Concert Hall, 8 p.m.

Violin Concerto in D major, Op. 61 — Ludwig van Beethoven (1770-1827)

Allegro ma non troppo
Larghetto
Rondo: Allegro

Pavel Ilyashov, *violin*
Jungeun Kim, *piano*

Intermission

Quartet No. 1 in G minor, K. 478 — Wolfgang Amadeus Mozart (1756-1791)

Allegro
Andante
Rondo

Katie Hyun, *violin*
You-Young Kim, *viola*
Yi-Chun Chen, *cello*
Miao Hou, *piano*

Concerto in D major, Op. 35 Piotr Ilyich Tchaikovsky
(1840-1893)

Allegro moderato
Canzonetta: Andante
Finale: Allegro vivacissimo

Julianne Lee, *violin*
Anna Polonsky, *piano*

The Mozart was prepared by Steven Tenenbom.

Yi-Chun Chen, student of David Soyer

Miao Hou, student of Seymour Lipkin

Katie Hyun, student of Aaron Rosand

Pavel Ilyashov, student of Ida Kavafian & Jaime Laredo

You-Young Kim, student of Joseph de Pasquale

Julianne Lee, student of Victor Danchenko

Jungeun Kim, Staff Pianist

Anna Polonsky, Staff Pianist

Photographic and recording equipment may not be used in Field Concert Hall.

NEXT RECITAL...

There are no student recitals from March 4-8 due to Curtis' Spring Break. The Student Recital Series will resume on Monday, March 11.

Mon., March 11
Field Concert Hall, 8 p.m.

Graduation Recital
Angelia Cho, violin
with Anna Polonsky, piano

Bach	*Partita No. 2 in D minor, BWV 1004*
Bloch	*"Nigun" from Baal Schem*
Brahms	*Sonata No. 1 in G major, Op. 78*
Janáček	*Sonata*
Sarasate	*Carmen Fantasy, Op. 25*

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RECITAL SERIES
2001/2002 SEASON

The Edith L. and Robert Prostkoff
Memorial Concert Series

The Curtis Institute of Music

Gary Graffman, President/Director

Forty-sixth Student Recital

Monday, March 11, 2002
Field Concert Hall, 8 p.m.

Graduation Recital
Angelia Cho, violin
with Anna Polonsky, piano

Partita No. 2 in D minor, BWV 1004 — Johann Sebastian Bach (1685-1750)

- Allemande
- Courante
- Sarabande
- Gigue
- Chaconne

Sonata No. 1 in G major, Op. 78 — Johannes Brahms (1833-1897)

- Vivace ma non troppo
- Adagio
- Allegro molto moderato

INTERMISSION

Sonata Con moto Ballada: Con moto Allegretto Adagio	Leoš Janáček (1854-1928)
Baal shem: Three Pictures of Chassidic Life No. 2: Nigun (Improvisation)	Ernest Bloch (1880-1959)
***Carmen Fantasy*, Op. 25**	Pablo de Sarasate (1844-1908)

Angelia Cho, student of Ida Kavafian

Anna Polonsky, Staff Pianist

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NEXT RECITAL...

Tues., March 12
Field Concert Hall, 8 p.m.

Graduation Recital
Anthony Devroye, viola
with Natalie Zhu, piano
8 p.m., Field Concert Hall

Bach	**Brandenburg Concerto No. 6 in B-flat major, BWV 1051**
Bach	**Suite No. 1 in G major for Violoncello, BWV 1007**
Hindemith	**Sonata, Op. 25, No. 4**
Penderecki	**Cadenza for Solo Viola**
Schubert	**Sonata in A minor, D. 821, "Arpeggione"**

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THE CURTIS INSTITUTE OF MUSIC

RECITAL SERIES
2001/2002 SEASON

The Edith L. and Robert Prostkoff
Memorial Concert Series

The Curtis Institute of Music

Gary Graffman, President/Director

Forty-seventh Student Recital

Tuesday, March 12, 2002
Field Concert Hall, 8 p.m.

❧

Graduation Recital
Anthony Devroye, viola
with Natalie Zhu, piano

Suite No. 1 in G major for Violoncello, BWV 1007 — Johann Sebastian Bach (1685-1750)

- Prélude
- Allemande
- Courante
- Sarabande
- Menuett I & II
- Gigue

Cadenza — Krzysztof Penderecki (b. 1933)

Sonata in A minor for Arpeggione and Piano, D. 821 — Franz Schubert (1797-1828)

- Allegro moderato
- Adagio
- Allegretto

INTERMISSION

Sonata, Op. 25, No. 4 — Paul Hindemith (1895-1963)

Sehr lebhaft. Markiert und kraftvoll
Sehr langsame Viertel
Finale: Lebhafte Viertel

Brandenburg Concerto No. 6 in B-flat major, BWV 1051 — Bach

[Allegro]
Adagio, ma non tanto
Allegro

Anthony Devroye, *viola*
Carrie Dennis, *viola*
Joel W. Noyes, *cello*
Victoria Hurt, *cello*
Priscilla Lee, *cello*
Joseph H. Conyers, *double bass*
Adrian Morejon, *harpsichord*

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The Bach Brandenburg Concerto was prepared by Roberto Díaz.

Joseph H. Conyers, student of Harold Hall Robinson

Carrie Dennis, student of Joseph de Pasquale & Michael Tree

Anthony Devroye, student of Roberto Díaz & Michael Tree

Victoria Hurt, student of Orlando Cole & Lynn Harrell

Priscilla Lee, student of David Soyer

Adrian Morejon, student of Bernard Garfield

Joel W. Noyes (Violoncello '01)

Natalie Zhu, Staff Pianist

THE CURTIS INSTITUTE OF MUSIC

RECITAL SERIES
2001/2002 SEASON

The Edith L. and Robert Prostkoff
Memorial Concert Series

The Curtis Institute of Music

Gary Graffman, President/Director

Forty-eighth Student Recital

Wednesday, March 13, 2002
Field Concert Hall, 8 p.m.

Graduation Recital
Oscar Bohórquez, violin
with Hugh Sung, piano

Sonata in E minor, K. 304 — Wolfgang Amadeus Mozart (1756-1791)
- Allegro
- Tempo di menuetto

Sonata in E-flat major, Op. 18 — Richard Strauss (1864-1949)
- Allegro, ma non troppo
- Improvisation: Andante cantabile
- Finale: Andante — Allegro

Intermission

***Poème*, Op. 25** — Ernest Chausson (1855-1899)

Tzigane, rapsodie de concert — Maurice Ravel (1875-1937)

Oscar Bohórquez, student of Aaron Rosand

Hugh Sung, Director of Instrumental Accompaniment & Student Recitals

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NEXT RECITAL...

Fri., March 15
Field Concert Hall, 8 p.m.

Franck	**Sonata in A major** Jasmine Choi, flute Hugh Sung, piano
Mozart	**Sonata in B-flat major, K. 378** Erin Keefe, violin Anna Polonsky, piano
Liszt	***Réminiscences de Don Juan*** Di Wu, piano
Vieuxtemps	**Sonata in B-flat major, Op. 36** Mara Lise Gearman, viola Natalie Zhu, piano

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Recital Program

Jeff Bradetich, Double Bass
Curtis Institute of Music
Friday, March 15, 2002

Suite Populaire Espagnole El Paño Moruno Asturienne Jota Nana Cancion Polo	Manuel De Falla (1876-1946)
Liebesleid	Fritz Kreisler (1875-1962)
Suite No. 1, BWV 1007 Prelude Allemande Courante Sarabande Minuet I & II Gigue	J.S. Bach (1685-1750)
B. B. Wolf – an apologia	Jon Deak (1942)
Le Grand Tango	Astor Piazzolla (1921-1992)

THE CURTIS INSTITUTE OF MUSIC

RECITAL SERIES
2001/2002 SEASON

The Edith L. and Robert Prostkoff
Memorial Concert Series

The Curtis Institute of Music

Gary Graffman, President/Director

Forty-ninth Student Recital

Friday, March 15, 2002
Field Concert Hall, 8 p.m.

Sonata in B-flat major, K. 378 — Wolfgang Amadeus Mozart (1756-1791)

Allegro moderato
Andantino sostenuto e cantabile
Rondeau: Allegro

Erin Keefe, *violin*
Anna Polonsky, *piano*

Sonata in B-flat major, Op. 36 — Henri Vieuxtemps (1820-1881)

Maestoso—Allegro
Barcarolla: Andante con moto
Finale scherzando: Allegretto

Mara Lise Gearman, *viola*
Natalie Zhu, *piano*

INTERMISSION

Réminiscences de Don Juan — Franz Liszt (1811-1886)

Di Wu, *piano*

Sonata in A major — César Franck (1822-1890)

Allegretto ben moderato
Allegro
Recitativo—Fantasia: Ben moderato
Allegretto poco mosso

Jasmine Choi, *flute*
Hugh Sung, *piano*

Jasmine Choi, student of Julius Baker & Jeffrey Khaner

Mara Lise Gearman, student of Roberto Díaz

Erin Keefe, student of Ida Kavafian & Arnold Steinhardt

Di Wu, student of Gary Graffman

Anna Polonsky, Staff Pianist

Hugh Sung, Director of Instrumental Accompaniment & Student Recitals

Natalie Zhu, Staff Pianist

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NEXT RECITAL...

Sun., March 17
Field Concert Hall, 3 p.m.

Alumni Recital
Arnold Steinhardt, violin
Diane Monroe, violin

Arnold Steinhardt ('59) and Diane Monroe ('80) perform works by Bach, Bartók, Dizzy Gillespie, Dave Grusin, Massenet, Robert Mellin, Monroe, Thelonius Monk, Moszkowski and Lincoln Myorga with Steven Beskrone, double bass, guest; Thomas Lawton, piano, guest; and Anna Polonsky, piano ('99). Tickets are $25. Call 215-893-7902 for further information.

Sun., March 17
Field Concert Hall, 8 p.m.

Victor Herbert **Concerto No. 2 in E minor, Op. 30**
Yi-Chun Chen, cello
Chu-Fang Huang, piano

Remainder of program to be announced. Call the Recital Hotline for further information.

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ALUMNI RECITAL SERIES
2001/2002 SEASON

THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, President/Director

Alumni Recital Series

Arnold Steinhardt, violin
Diane Monroe, violin
Anna Polonsky, piano
Thomas Lawton, piano, guest
Steven Beskrone, double bass, guest
Efe Baltacigil, cello

Sunday, March 17, 2002
Field Concert Hall, 3 p.m.

Trio Sonata in C major, BWV 1037 — Johann Sebastian Bach (1685-1750)

Adagio
Alla breve
Largo
Gigue

Arnold Steinhardt, *violin*
Diane Monroe, *violin*
Anna Polonsky, *piano*
Efe Baltacigil, *cello*

Selections from Forty-four Duos — Béla Bartók (1881-1945)

16. Burlesque
21. New Year's Song I
22. Mosquito Dance
23. Wedding Song
26. Teasing Song
28. Sorrow
43. Pizzicato
42. Arabian Song

Arnold Steinhardt, *violin*
Diane Monroe, *violin*

Anna Polonsky (Piano '99) studied with Peter Serkin at The Curtis Institute of Music. She made her debut at Moscow's Special Central Music School in her native Russia, and since then has performed as soloist with the Columbus Symphony Orchestra, Chamber Orchestra of Philadelphia and the Pro-Musica Chamber Orchestra, among others. An avid chamber musician and duo recitalist, Ms. Polonsky has shared the stage with many acclaimed soloists and has appeared in the Small Hall of the Amsterdam Concertgebouw, Alice Tully Hall in New York and throughout the United States, Europe and Asia. Following her graduation from Curtis, Ms. Polonsky attended the Juilliard School of Music, earning a Master of Music degree, and then became a staff pianist at The Curtis Institute of Music in 2001. She is also a new member of the Chamber Music Society II of Lincoln Center.

Guest pianist **Thomas Lawton's** eclectic and energetic jazz piano style has kept him busy for the past 20 years as a performing and recording artist, composer and teacher. He is known for his facility with both traditionally rooted jazz forms and free improvisation. Mr. Lawton has played since age seven and has studied classical music with Horace Alwyne, Joseph Barone, Judith Willoughby, Bob Durso and Edna Golandsky, and jazz with Gerald Price, Al Stauffer and Bernard Peiffer. Some of his performance highlights include the Molde Jazz Festival in Norway, the Pori Jazz Festival in Finland, performances in New York City and Switzerland with Diane Monroe, and in Philadelphia with Dave Liebman, David Murray, Bobby Zenkel and Tim Hagans, among others. Mr. Lawton is currently a member of the jazz studies faculties at Temple University and Bucks County Community College.

Guest double bassist **Steven Beskrone**, a native of Philadelphia, studied with Al Stauffer at the Philadelphia Musical Academy and with Neil Courtney of the Philadelphia Orchestra. He has worked and recorded with legendary artists such as Ray Charles, jazz composer Horace Silver, jazz guitar icon Pat Martino and Philly Joe Jones' Band. Others include Billy Eckstine, Gloria Lynne, Janice Pendarvis, Jack Sheldon, B.B. King, Charlie Hunter, Steve Marcus and Uri Caine. In addition, he has toured with such R&B acts as Fifth Dimension, Freda Payne, Melba Moore, Martha Reeves and the Vandellas, and Three Degrees and the Soul Survivors. Mr. Beskrone's musical pursuits have taken him around the world, and he has performed at many international festivals including Newport Jazz, the Antibes Festival in France, the North Sea Jazz Festival in Holland and the Umbria Festival in Italy. He has appeared on NBC's *Saturday Night Live* and PBS' *Sesame Street* with Ray Charles and recently appeared on ABC's *Good Morning America* and CBS' *Day and Date Show* with Pat Martino. Mr. Beskrone is currently a professor at the University of the Arts in Philadelphia.

Efe Baltacigil is a student of Peter Wiley at The Curtis Institute of Music, where he holds the Jacqueline Du Pré Memorial Fellowship. He made his first solo performance in Istanbul in 1986 and was recently invited to perform at Carnegie Hall for Isaac Stern's memorial concert with Itzhak Perlman and Yo-Yo Ma. Mr. Baltacigil has played with the Istanbul State Symphony, the Mimar Sinan Student Orchestra, the Milli Reasürans Chamber Orchestra, the Allentown Symphony and the Ankara State and Izmir State Symphony Orchestras. He has held principal positions at both Mimar Sinan University and the Jeunes Musicales and Switzerland Orchestras, as well as with the Curtis Symphony Orchestra. The recipient of numerous honors and awards, he received first prize in a Concerto Competition in Istanbul, first prize in the Allentown Schadt Cello Competition and third prize in the Banff International String Quartet Competition. In May of 2001, he performed at Carnegie Hall with the Delancey Quartet; he has participated in festivals such as the Marlboro Music Festival and the Isaac Stern Carnegie Hall Workshop.

Alumni Society of Greater Philadelphia

Hershel Gordon, *Chair*

Marcantonio Barone
Blanche Burton-Lyles
Edith Evans Frumin
John B Hedges, *Student representative*
Fanabel Block Kremens
Daniel Moriarty
Alan Morrison
Richard Shapp

The Alumni Society of Greater Philadelphia consists of local alumni who support the next generation of Curtis musicians by presenting a series of alumni performances. Artists donate their services, and each year Society members work directly with The Institute to decide how proceeds from the recital series can be most beneficial to the students. In recent years, contributions have been made toward the student audition travel fund, the purchase of chamber music and listening equipment for the library, and student living expenses.

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2001/2002

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(List complete as of March 15, 2002)
** Indicates alumnus/alumna*

Suite in G minor, Op. 71 — Moritz Moszkowski (1854-1925)

Allegro energico
Allegro moderato
Lento assai
Molto vivace

Arnold Steinhardt, *violin*
Diane Monroe, *violin*
Anna Polonsky, *piano*

INTERMISSION

Tango — Dave Grusin (b. 1934)

Rhumba — Lincoln Mayorga

Arnold Steinhardt, *violin*
Thomas Lawton, *piano*

A Night in Tunisia — Dizzy Gillespie (1917-1993)

My One and Only Love — Robert Mellin

Diane Monroe, *violin*
Thomas Lawton, *piano*

"Meditation" from *Thaïs* — Jules Massenet (1842-1912)
arranged by Diane Monroe

Arnold Steinhardt, *violin*
Diane Monroe, *violin*
Anna Polonsky, *piano*
Thomas Lawton, *piano*
Steven Beskrone, *double bass*

Straight, No Chaser/ Raise Four — Thelonius Monk (1917-1982)
arranged by Diane Monroe

Groovin' Roots (Song for Oliver) — Diane Monroe

Arnold Steinhardt, *violin*
Diane Monroe, *violin*
Thomas Lawton, *piano*
Steven Beskrone, *double bass*

Biographies

Born in Los Angeles, **Arnold Steinhardt** (Violin '59) began his studies with Karl Moldrem, Peter Meremblum and Toscha Seidel, making his debut with the Los Angeles Philharmonic at age 14. He then attended The Curtis Institute of Music, where he studied with Ivan Galamian and later with Joseph Szigeti. Winner of the 1958 Leventritt Award, Mr. Steinhardt received the bronze medal in the Queen Elizabeth International Violin Competition in 1963 and appeared as soloist with numerous U.S. orchestras thereafter. He was invited by George Szell to serve as assistant concertmaster of the Cleveland Orchestra from 1959 to 1964, and when the Guarneri String Quartet was founded in 1964, Mr. Steinhardt became its first violinist, a post he holds to the present. In addition, he continues to play numerous recitals and solo performances with orchestras throughout the world and has appeared with the New York Philharmonic and the Cleveland Orchestra, among others. He has made many recordings both as a soloist and as a member of the Guarneri Quartet and recently wrote a widely acclaimed book, *Indivisible by Four*, about his experiences with the Quartet. Mr. Steinhardt is a member of the faculty at the Mason Gross School at Rutgers University and the University of Maryland; he joined The Curtis Institute of Music faculty in 1968.

Diane Monroe (Violin '80), native Philadelphian, is praised by critics for her ability to interpret both European classical and American jazz traditions. She has performed with Yo-Yo Ma, Max Roach, and at the Marlboro, Sitka, North Sea, and PECO Chamber Music and Jazz festivals. As seen in the Meryl Streep film *Music of the Heart*, Ms. Monroe performed in "Fiddlefest" at Carnegie Hall, with music greats Isaac Stern, Arnold Steinhardt, and Ani and Ida Kavafian. A graduate of The Curtis Institute of Music and Philadelphia Musical Academy, she studied with Ivan Galamian, David Cerone and Charles Castelman. She has performed as first violinist of the Uptown String Quartet and as a member of the String Trio of New York, St. Luke's Chamber Ensemble, the Chamber Orchestra of Philadelphia (formerly Concerto Soloists of Philadelphia), the Amabile Piano Quartet and the Beaumont String Quartet. She has given recitals in Merkin Hall in New York and Schoenberg Hall in Los Angeles. Ms. Monroe has premiered works with the Delaware Symphony, the Brooklyn Philharmonic Contemporary Ensemble, Orchestra 2001 and Network for New Music, among others. She presents workshops for Strings for Schools, the Opus 118 East Harlem Violin Program and Young Audiences. She has taught at Oberlin Conservatory, Swarthmore College, "The Quartet Program" at Bucknell University, and is currently at Temple University.

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THE CURTIS INSTITUTE OF MUSIC

RECITAL SERIES
2001/2002 SEASON

The Edith L. and Robert Prostkoff
Memorial Concert Series

The Curtis Institute of Music

Gary Graffman, President/Director

Fiftieth Student Recital

Sunday, March 17, 2002
Field Concert Hall, 8 p.m.

Concerto No. 2 in E minor, Op. 30 — Victor Herbert (1859-1924)

Allegro impetuoso—
Andante tranquillo—
Allegro

Yi-Chun Chen, *cello*
Chu-Fang Huang, *piano*

Piano Quartet No. 1 in G minor, Op. 25 — Johannes Brahms (1833-1897)

Allegro
Intermezzo: Allegro ma non troppo
Andante con moto
Rondo alla zingarese: Presto

Benjamin Bowman, *violin*
Marvin Moon, *viola*
Priscilla Lee, *cello*
Hyo-Sun Lim, *piano*

The Brahms was prepared by David Soyer.

Benjamin Bowman, student of Aaron Rosand

Yi-Chun Chen, student of David Soyer

Chu-Fang Huang, student of Claude Frank

Priscilla Lee, student of David Soyer

Hyo-Sun Lim, student of Gary Graffman

Marvin Moon, student of Joseph de Pasquale

Tonight's recital will be performed without intermission.

Photographic and recording equipment may not be used in Field Concert Hall.

NEXT RECITAL...

Mon., March 18
Field Concert Hall, 8:00 p.m.

Graduation Recital
Benjamin Bowman, violin
with Anna Polonsky, piano

Beethoven	**Sonata No. 7 in C minor, Op. 30, No. 2**
Gershwin	**Selections from *Porgy and Bess*,** transcribed by Jascha Heifetz
Ravel	**Sonata**
Tartini	**Sonata in G minor, "Devil's Trill,"** edited by Fritz Kreisler

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THE CURTIS INSTITUTE OF MUSIC

RECITAL SERIES
2001/2002 SEASON

The Edith L. and Robert Prostkoff
Memorial Concert Series

The Curtis Institute of Music

Gary Graffman, President/Director

Fifty-first Student Recital

Monday, March 18, 2002
Field Concert Hall, 8 p.m.

Graduation Recital
Benjamin Bowman, violin
with Anna Polonsky, piano

Sonata in G minor, "Devil's Trill," edited by Fritz Kreisler — Giuseppe Tartini (1692-1770)

Larghetto
Allegro energico
Grave — Allegro assai

Sonata No. 7 in C minor, Op. 30, No. 2 — Ludwig van Beethoven (1770-1827)

Allegro con brio
Adagio cantabile
Scherzo: Allegro
Finale: Allegro

Intermission

Selections from *Porgy and Bess*
transcribed by Jascha Heifetz

George Gershwin
(1898-1937)

Summertime/A Woman Is A Sometime Thing
My Man's Gone Now
Bess, You Is My Woman Now
It Ain't Necessarily So
Tempo di Blues

Sonata

Maurice Ravel
(1875-1937)

Allegretto
Blues: Moderato
Perpetuum mobile: Allegro

Benjamin Bowman, student of Aaron Rosand

Anna Polonsky, Staff Pianist

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NEXT RECITAL...

Tues., March 19
Field Concert Hall, 8:00 p.m.

Bach	**Partita No. 2 in C minor, BWV 826**
Beethoven	**Sonata No. 26 in E-flat major, Op. 81a, "Les adieux"** You-You Zhang, piano
Kernis	**Air for Violin and Orchestra**
Tchaikovsky	***Souvenir d'un lieu cher*, Op. 42** Erin Keefe, violin Anna Polonsky, piano
Stravinsky	**Concerto in D major** Shana Douglas, violin Jeanne-Minette Cilliers, piano, guest

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THE CURTIS INSTITUTE OF MUSIC

RECITAL SERIES
2001/2002 SEASON

The Edith L. and Robert Prostkoff
Memorial Concert Series

THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, President/Director

Fifty-second Student Recital

Tuesday, March 19, 2002
Field Concert Hall, 8 p.m.

❧

***Souvenir d'un lieu cher*, Op. 42** — Piotr Ilyich Tchaikovsky (1840-1893)

1. Méditation
2. Scherzo
3. Mélodie

Erin Keefe, *violin*
Anna Polonsky, *piano*

Partita No. 2 in C minor, BWV 826 — Johann Sebastian Bach (1685-1750)

Sinfonia
Allemande
Courante
Sarabande
Rondeaux
Capriccio

Sonata No. 26 in E-flat major, Op. 81a, "Les adieux" — Ludwig van Beethoven (1770-1827)

Les adieux: Adagio—Allegro
L'absence: Andante espressivo
Le retour: Vivacissimamente

You-You Zhang, *piano*

INTERMISSION

Concerto in D — Igor Stravinsky (1882-1971)

Toccata
Aria I
Aria II
Capriccio

Shana Douglas, *violin*
Jeanne-Minette Cilliers, *piano*

Quartet in E-flat major, Op. 47 — Robert Schumann (1810-1856)

Sostenuto assai — Allegro ma non troppo
Molto vivace
Andante cantabile
Vivace

Lily Francis, *violin*
Meng Wang, *viola*
Nicholas Canellakis, *cello*
Han-Chien Lee, *piano*

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The Schumann was prepared by Steven Tenenbom.

Nicholas Canellakis, student of Orlando Cole & Lynn Harrell

Shana Douglas, student of Ida Kavafian & Arnold Steinhardt

Lily Francis, student of Joseph Silverstein

Erin Keefe, student of Ida Kavafian & Arnold Steinhardt

Han-Chien Lee, student of Eleanor Sokoloff

Meng Wang, student of Roberto Díaz & Michael Tree

You-You Zhang, student of Seymour Lipkin

Jeanne-Minette Cilliers, piano, guest

Anna Polonsky, Staff Pianist

THE CURTIS INSTITUTE OF MUSIC

RECITAL SERIES
2001/2002 SEASON

The Edith L. and Robert Prostkoff
Memorial Concert Series

THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, President/Director

Fifty-third Student Recital

Wednesday, March 20, 2002
Field Concert Hall, 8 p.m.

"Curtis By Curtis"
The Curtis Brass and Percussion Ensemble
conducted by Blair Bollinger

Fanfare — Daniel Kellogg (b. 1976; Composition '99)

Derek Lance, *trumpet*
Mary Bowden, *trumpet*
Jacquelyn Adams, *horn*
Ryan Johnstone, *trombone*
Zachary Bond, *bass trombone*

Jubilate Deo — Luigi Zaninelli (b. 1932; Composition '55)

Mutations from Bach — Samuel Barber (1910-1981; Composition '34)

The Curtis Brass and Percussion Ensemble

"Fanfare for Bima" from *Brass Music* — Leonard Bernstein (1918-1990; Conducting '41)

Dance Suite — Bernstein

Dancisca
Waltz
Bi-Tango
Two-Step
MTV

Nathaniel Hepler, *trumpet*
Christopher Konfirst, *trumpet*
Brian Anderson, *horn*
Anthony Wise, *trombone*
John Whitener, *tuba*

Variations on Waves (world permiere) — John B Hedges (b. 1974)

The Curtis Brass and Percussion Ensemble
with Sean Kennard, *piano*

INTERMISSION

Fanfare — Bernstein
for the 25th Anniversary of the
High School for Music and Art, New York City

Shivaree — Bernstein

The Curtis Brass and Percussion Ensemble

Firedance — Anthony DiLorenzo (b. 1967; Trumpet '89)

Everything Must Go! — Daron Hagen (b. 1961; Composition '84)

Derek Lance, *trumpet*
Mary Bowden, *trumpet*
Jacquelyn Adams, *horn*
Ryan Johnstone, *trombone*
Zachary Bond, *bass trombone*

(over)

Of Kingdoms and Glory DiLorenzo

Fanfare and Victory Processional to Camelot
Courtyard Dance and Merlin's Magic
Guinevere and the Lair of the Dragon
Contest and Victory of the Black Knight
Guinevere's Rescue and the Battle with the Red Dragon

The Curtis Brass and Percussion Ensemble

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The Curtis Brass and Percussion Ensemble

Trumpet
Mary Bowden
Nathaniel Hepler
Christopher Konfirst
Derek Lance

Trombone
Ryan Johnstone
David Rumbaugh
Anthony Wise
Zachary Bond, *bass trombone*

Horn
Jacquelyn Adams
Brian Anderson
Michal Emanovsky
Alexander George
Adam Krauthamer
Anneka Zuehlke

Tuba
John Whitener

Percussion
Pius Cheung
James Deitz
Luke Giannini
Raúl Vergara

The Bernstein "Fanfare for Bima" and Dance Suite were prepared by David Bilger.
The remainder of the program was prepared by Blair Bollinger.

Mary Bowden, Christopher Konfirst & Derek Lance, students of David Bilger
Nathaniel Hepler, student of Frank Kaderabek
Jacquelyn Adams, Brian Anderson, Michal Emanovsky, Alexander George, Adam Krauthamer & Anneka Zuehlke, students of Jerome Ashby
Zachary Bond, student of Blair Bollinger
Ryan Johnstone, David Rumbaugh & Anthony Wise, students of Nitzan Haroz
John Whitener, student of Paul Krzywicki
Pius Cheung, James Deitz, Luke Giannini & Raúl Vergara, students of Don Liuzzi
John B Hedges, student of Richard Danielpour

Blair Bollinger, Faculty

THE CURTIS INSTITUTE OF MUSIC

RECITAL SERIES
2001/2002 SEASON

The Edith L. and Robert Prostkoff
Memorial Concert Series

The Curtis Institute of Music

Gary Graffman, President/Director

Fifty-fourth Student Recital

Friday, March 22, 2002
Field Concert Hall, 8 p.m.

❧

***Kinderscenen*, Op. 15** — Robert Schumann (1810-1856)

- Von fremden Ländern und Menschen
- Curiose Geschichte
- Hasche-Mann
- Bittendes Kind
- Glückes genug
- Wichtige Begebenheit
- Träumerei
- Am Camin
- Ritter vom Steckenpferd
- Fast zu ernst
- Fürchtenmachen
- Kind im Einschlummern
- Der Dichter spricht

Sonata No. 4 in F-sharp major, Op. 30 — Alexander Scriabin (1872-1915)

- Andante
- Prestissimo volando

Di Wu, *piano*

Sonata No. 3 in C minor, Op. 45 — Edvard Grieg (1843-1907)

Allegro molto ed appassionato
Allegretto espressivo alla Romanza
Allegro animato

Jung-Min Amy Lee, *violin*
Anna Polonsky, *piano*

INTERMISSION

String Quartet — Tian Zhou (b. 1981)

Agitato
Adagio
Presto

Ang Cheng, *violin*
David Coucheron, *violin*
Teng Li, *viola*
Angela Park, *cello*

Viola Concerto — William Walton (1902-1983)

Andante comodo—con spirito
Vivo, con molto preciso
Allegro moderato

Rachel Ku, *viola*
Anastasia Solomatina, *piano*

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The Zhou was prepared by Jennifer Higdon.

Ang Cheng, student of Aaron Rosand

David Coucheron, student of Aaron Rosand

Rachel Ku, student of Joseph de Pasquale

Jung-Min Amy Lee, student of Ida Kavafian

Teng Li, student of Joseph de Pasquale & Michael Tree

Angela Park, student of Orlando Cole & Lynn Harrell

Anastasia Solomatina, student of Peter Serkin

Di Wu, student of Gary Graffman

Tian Zhou, student of Jennifer Higdon

Anna Polonsky, Staff Pianist

THE CURTIS INSTITUTE OF MUSIC

RECITAL SERIES
2001/2002 SEASON

The Edith L. and Robert Prostkoff
Memorial Concert Series

The Curtis Institute of Music

Gary Graffman, President/Director

Fifty-fifth Student Recital

Monday, March 25, 2002
Field Concert Hall, 8 p.m.

❧

Graduation Recital
Hannah Hyo-Bin Jin, violin
with Hugh Sung, piano

Sonata in A major, RV 31 — Antonio Vivaldi (1678-1741)
arranged by Ferdinand David

Preludio a capriccio: Presto
Corrente: Allegro
Adagio
Giga: Allegro

Sonata No. 9 in A major, Op. 47, "Kreutzer" — Ludwig van Beethoven (1770-1827)

Adagio sostenuto—Presto
Andante con variazioni
Finale: Presto

Intermission

Suite italienne — Igor Stravinsky (1882-1971)

- Introduzione
- Serenata
- Tarantella
- Gavotta con due variazioni
- Scherzino
- Minuetto e finale

Legal Highs — David P. Jones (b. 1958)

- Mister Coffee
- Menthology
- Sweet Thing

with James Deitz, *marimba*

James Deitz, student of Don Liuzzi

Hannah Hyo-Bin Jin, student of Yumi Ninomiya Scott

Hugh Sung, Director of Instrumental Accompaniment & Student Recitals

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NEXT RECITAL...

Tues., March 26
Verizon Hall, 8 p.m.

The Curtis Symphony Orchestra
performs at Verizon Hall with conductor Yuri Temirkanov and violinist Leila Josefowicz in a program of music by Prokofiev and Shostakovich.
Tickets range from $5-27. For ticket information, please call 215-893-1999.

Wed., March 27
Field Concert Hall, 8:00 p.m.

Graduation Recital
Nathan Cole, violin

Bach	Sonata No. 1 in G minor, BWV 1001
Bartók	Sonata for Solo Violin
Carter	*Riconoscenza per Goffredo Petrassi*
Ernst	Polyphonic Étude No. 1
Ysaÿe	Sonata in E major, Op. 27, No. 6

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SDAY, MARCH 26, 2002 ■ VERIZON HALL IN THE KIMMEL CENTER

THE SYMPHONY ORCHESTRA OF THE CURTIS INSTITUTE OF MUSIC

Yuri Temirkanov
conductor

■

Leila Josefowicz
violin

Art is an effort to create, beside the real world, a more human world.

— André Maurois

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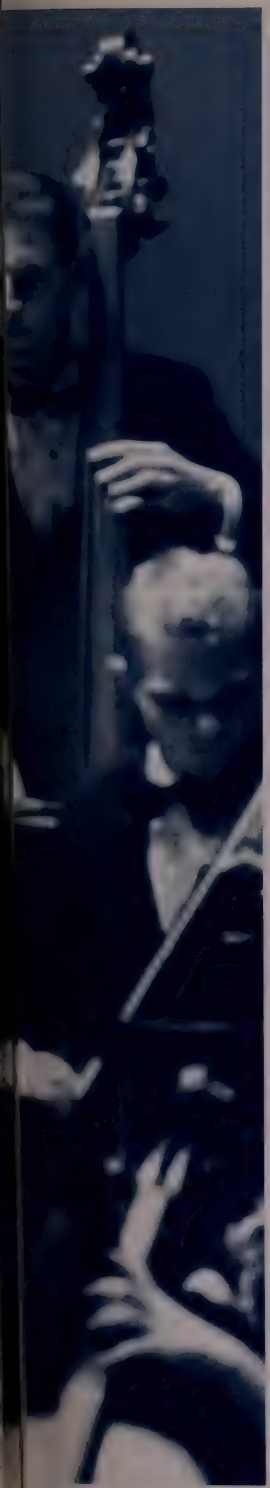

THE SYMPHONY
ORCHESTRA OF THE

CURTIS INSTITUTE OF MUSIC

THE JACK WOLGIN ORCHESTRAL CONCERTS

Orchestral concerts are supported by the Jack Wolgin Curtis Orchestral Concerts Endowment Fund.

TUESDAY, MARCH 26, 2002
VERIZON HALL IN
THE KIMMEL CENTER
8:00 PM

YURI TEMIRKANOV, *conductor*
LEILA JOSEFOWICZ, *violin*

SHOSTAKOVICH
***Festive Overture*, Op. 96**

PROKOFIEV
Violin Concerto No. 2 in G minor, Op. 63
Allegro moderato
Andante assai
Allegro, ben marcato

INTERMISSION

SHOSTAKOVICH
Symphony No. 5 in D minor, Op. 47
Moderato — Allegro non troppo — Moderato
Allegretto
Largo
Allegro non troppo

The Curtis Institute of Music

Gary Graffman, President/Director

The Curtis Institute of Music was founded by Mary Louise Curtis Bok in 1924 to tr exceptionally gifted young musicians for careers as performing artists on the highest profes level. It provides merit-based full-tuition scholarships for all its students, attracting the fine young musicians from the entire world. Currently 162 students from the U.S. and 24 fo countries study with Curtis' celebrated 85-member faculty, which includes Julius Baker, Richard Danielpour, Leon Fleisher, Claude Frank, Pamela Frank, Gary Graffman, Lyr Harrell, Jennifer Higdon, Ida Kavafian, Jaime Laredo, Seymour Lipkin, Otto-Werner Mueller, Ned Rorem, Aaron Rosand, Peter Serkin, Joseph Silverstein, members of the Guarneri Quartet and many current and distinguished retired members of the Philadelphi Orchestra.

The Curtis Institute of Music offers numerous and varied opportunities for music lov to hear its students through the Student Recital Series and performances of the Curtis Op Theatre and the Symphony Orchestra.

Student recitals, held most Mondays, Wednesdays and Fridays at 8 p.m., are an int part of every student's education. In keeping with The Institute's mission, it is essential t Curtis students have the opportunity to perform, and perform often, in public. The Stud Recital Series is the primary vehicle by which students gain this experience, giving the you musicians the opportunity to perform as soloists and members of chamber music groups.

The Curtis Opera Theatre is the performing entity of Curtis' Vocal Studies Departm Headed by Mikael Eliasen, the department is composed of approximately 25 singers of outstanding talent between the ages of 18 and 28. Enrollment in the Vocal Studies Depa is intentionally kept small in order to ensure individual attention for all of the students. T philosophy has proved successful over the years: Since The Institute's founding, over 40 alumni have gone on to sing with the Metropolitan Opera with four recent graduates on current season's roster, and Curtis graduates can be found on the rosters of opera compa worldwide.

The Symphony Orchestra of The Curtis Institute of Music is composed of 100 stud between the ages of 15 and 26. The ensemble gives several concerts throughout the year the direction of Otto-Werner Mueller, head of Curtis' conducting department; David H music director of the Philadelphia Singers; and renowned visiting conductors. Guest con who have worked with the Orchestra include Charles Dutoit, Christoph Eschenbach, Ja Levine, Kurt Masur, Zubin Mehta, Riccardo Muti, André Previn, Simon Rattle, Msti Rostropovich, Wolfgang Sawallisch, Leonard Slatkin, Yuri Temirkanov and David Zin Curtis alumni can be found in virtually every major orchestra and opera company arou the world. In fact, 25% of the principal chairs in America's leading orchestras are held Curtis-trained musicians, and alumni make up almost 50% of the Philadelphia Orchest

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Photo credits: Jean Brubaker, Peter Checchia

uri Temirkanov, conductor

his third season as music director e Baltimore Symphony, Yuri irkanov is recognized on every inent as among the most talented uctors of his generation. In addition s Baltimore post, Mr. Temirkanov s as music director and chief conduc- Russia's venerable St. Petersburg armonic, as principal guest uctor of the Danish National Radio hony Orchestra and as conductor ate of London's Royal Philharmonic. a regular guest conductor of the r orchestras of Europe and Asia, and s an equally acclaimed reputation g the leading orchestras of the ed States. Mr. Temirkanov's inaugur- son with the Baltimore Symphony ailed an unqualified success by *The York Times*, *Baltimore Sun*, *USA* y and *Washington Post*.

m in 1938 in the Caucasus city of hik, Yuri Temirkanov began his al studies at the age of nine. When s 13, he attended the Leningrad l for Talented Children, where he nued his studies in violin and viola. graduation from the Leningrad l, he attended the Leningrad ervatory, where he completed his s in viola. He returned to the ervatory to study conducting and ated in 1965. During post-graduate s, Mr. Temirkanov served as assis- onductor of the Leningrad armonic under Evgeny Mravinsky. 1966 Mr. Temirkanov was appoint- a conductor with the Maly Opera allet Theatre in Leningrad. He won estigious Moscow National ucting Competition in 1967, which rs before had launched the careers laxy of Russian conductors, from nsky to Rachlin. Mr. Temirkanov was immediately invited by conductor Kiril Kondrashin to tour the United States with the Moscow Philharmonic Orchestra and the legendary violinist David Oistrakh. In 1968 he was appointed principal conductor of the Leningrad Symphony Orchestra, where he remained until he was appointed music director of the Kirov Opera and Ballet in 1976. During this time, Mr. Temirkanov not only conducted but staged two operas, Tchaikovsky's *Queen of Spades* and *Eugene Onegin*. These productions continue in the repertoire of the Kirov Opera and Ballet.

Yuri Temirkanov holds the distinction of being the first Russian artist permitted to perform in the United States after cultural relations were resumed with the Soviet Union at the end of the war in Afghanistan in 1988. A similar honor was accorded the Baltimore Symphony Orchestra in 1987 when it was the first American orchestra to tour the Soviet Union in 11 years. The Orchestra performed concerts in both Moscow and Leningrad.

In 1988 Yuri Temirkanov began a long-term exclusive relationship with BMG/RCA recording label. His numerous recordings with the Royal Philharmonic Orchestra include the complete ballets of Stravinsky and the symphonies of Tchaikovsky. His many recordings with the St. Petersburg Philharmonic include the works of Shostakovich, Prokofiev, Rachmaninoff, Berlioz, Ravel and Sibelius. Mr. Temirkanov's extensive tours with the St. Petersburg Philharmonic Orchestra have been highlighted by celebrated performances in Japan, Asia, Europe, South America and the United States.

Leila Josefowicz, violin

Leila Josefowicz came to national attention in 1994 when she made her Carnegie Hall debut performing the Tchaikovsky Concerto with Sir Neville Marriner and the Academy of St. Martin in the Fields. The performance was immediately followed by her debut recording of the Tchaikovsky and the Sibelius concertos for Philips Classics. Since that time, she has appeared with many of the world's most prestigious orchestras including the Boston and Chicago symphonies, Cleveland and Philadelphia orchestras, Los Angeles Philharmonic, London Philharmonic Orchestra, Leipzig Gewandhaus Orchestra, Orchestre National de France, Deutsches-Symphonie-Orchester Berlin and the NHK Symphony Orchestra, and collaborated with such eminent conductors as Seiji Ozawa, Valery Gergiev, Wolfgang Sawallisch, Charles Dutoit, Kurt Sanderling and Franz Welser-Moest, among others.

Equally in demand in Europe, her schedule includes orchestral appearances in Vienna, Berlin, Zurich and in London with the Royal Philharmonic Orchestra and the BBC Symphony, as well as recitals at the Concertgebouw in Amsterdam and London's Wigmore Hall.

At the invitation of the Osaka Festival in 1995, Ms. Josefowicz's first tour to Japan included performances to sold-out halls in Tokyo and Osaka. In 1998 she returned to Asia, performing in Korea, Japan and China, making her debut with the NHK Symphony and playing recitals in Beijing, Wuhan, Shenzen and Hong Kong. She has also appeared in Australia with the orchestras of Sydney, Adelaide and Tasmania.

An exclusive Philips Classics recor artist, Ms. Josefowicz's debut recordin Tchaikovsky and Sibelius with Sir Ne Marriner was followed in 1996 by her second disc, *Solo*, which features unac panied violin works by Bartók, Kreisle Ysaÿe, Ernst and Paganini. Both relea were met with critical acclaim and ea was awarded the Diapason d'Or prize. Subsequent recordings are *Bohemian Rhapsodies*, a collection of virtuosic vi works with orchestra, *For the End of T* with pianist John Novacek, and the Mendelssohn and Glazunov concerto with the Montréal Symphony, Charl Dutoit conducting. Her sixth CD for Philips/Universal, *Americana*, with pi John Novacek, was released in Octob 2000, and a disc of the two Prokofiev violin concertos with the Montréal Symphony and Dutoit was released i fall of 2001.

Ms. Josefowicz has also been featu on many television programs in the United States, Canada and the Unit Kingdom.

Ms. Josefowicz is a 1997 graduate The Curtis Institute of Music, where studied with Jaime Laredo and Jasch Brodsky. In addition to her solo worl studied chamber music at Curtis wit Felix Galimir and participated at sev Marlboro Music Festivals. In recent seasons she has collaborated with ar such as Martha Argerich, Thomas Hampson, Jaime Laredo, Sylvia Mcl Andras Schiff, Mitsuko Uchida and André Watts.

A recipient of the prestigious Av Fisher Career Grant in 1994, Leila Josefowicz performs on the 1739 "El Guarnerius del Gesù violin.

OGRAM NOTES

r. Richard E. Rodda

itri Shostakovich

: St. Petersburg, September 25, 1906
: Moscow, August 9, 1975

ive Overture, Op. 96

Among the grand symphonies, concer- operas and chamber works that tri Shostakovich produced are also y occasional pieces: film scores, tone ns, jingoistic anthems, brief instru- tal compositions. Though most of e works are unfamiliar in the West, — the *Festive Overture* — has been a rite since it was written in the mn of 1954. Shostakovich composed ecifically for a concert on November 54, commemorating the 37th versary of the Russian Revolution, ts jubilant nature suggests it may also been conceived as an outpouring of f at the death of Joseph Stalin one earlier. Shostakovich was convinced Stalin was behind the painful ures he had received in 1936 and , and he had determined after the nd episode not to issue any substan- works until the dictator was gone. superb Tenth Symphony, completed n months of Stalin's passing on h 5, 1953, served as a testament of takovich's renewed artistic creativity, he composer Dmitri Kabalevsky l that the finale of that work "has in common with the *Festive ture* (including the basic melodic)." One critic suggested that the *ture* was "a gay picture of streets and es packed with a young and happy ng."

s its title suggests, the *Festive ture* is a brilliant affair, full of fanfare ursting spirits. It begins with a sten- proclamation from the brass as preface to the racing main theme of the piece. Contrast is provided by a broad melody initiated by the horns, but the breathless celebration of the music continues to the end.

Sergei Prokofiev

Born: Sontzovka, April 23, 1891
Died: Moscow, March 5, 1953

Violin Concerto No. 2 in G minor, Op. 63

When Prokofiev returned to Russia late in 1933 after his long residency in the West, full of allegiance to the socialist cause, he dedicated his art to fulfillment of the dream of the Revolution. In his brief *Autobiography* of 1946 he wrote, "It is the duty of the composer, like the poet, the sculptor or the painter, to serve his fellow men, to beautify human life and point the way to a radiant future. Such is the immutable code as I see it." Once back in his homeland, Prokofiev wasted no time in putting into practice his theory of creating music that would communicate simply and directly to listeners, and within three years, he created some of his most enduringly popular scores: *Lieutenant Kijé*; *Romeo and Juliet*; *Peter and the Wolf*; and the Second Violin Concerto.

The commission for the Concerto came from a group of admirers of the Belgian violinist Robert Soetens just at the time when Prokofiev was considering such a work and the proposal was accepted quickly. The Second Concerto is music of warmth and lyricism, with barely more than a hint of the spiky harmonies, motoric rhythms and *diablerie* that marked many of his earlier works. Gerald Abraham assessed, "Prokofiev's formula for turning himself into a Soviet composer was to emphasize the lyric side of his nature at the expense of the witty and the grotesque and the brilliant sides." Edward

Downes thought this concerto should be labeled neo-Romantic "or even neo-Mendelssohn." The work has an undeniable emotional effect. It was an immediate success at its premiere in Madrid late in 1935 and so moved the Boston audience when Jascha Heifetz first played it in America two years later that many wept openly at the sentiment of the slow movement. Heifetz called it "one of the half dozen greatest concerted works ever written for the violin."

The concerto's direct lyrical expression and clean formal lines are evident from its first gesture. The slightly melancholy main theme, built around a simple triadic configuration, is presented simply by the unaccompanied violin. The orchestra takes over the melody, allowing the soloist to apply to it some figurative arabesques which serve as the transition to the second subject. This theme, one of Prokofiev's greatest melodic inspirations, is sung by the violin above a quiet, undulating accompaniment in the strings. The development section, an elaboration of the two main themes, achieves a masterful balance of flashing virtuosity, thematic manipulation and lyrical effusion. The recapitulation is begun by cellos and basses and continues with the second theme soaring high into the soloist's range. A brief coda, based on the main theme, brings the movement to a hushed, mysterious close.

The second movement is one of the most rapt, transcendent inspirations of 20th-century music, and, like the opening movement, is unabashedly romantic and filled with a haunting bittersweet emotion.

The finale is in traditional rondo form. Its theme is an ebullient dance melody that exudes some of the fiery spirit of a Gypsy fiddler.

Dmitri Shostakovich

Symphony No. 5 in D minor, Op. 47

"COMPOSER REGAINS HIS PLACE IN SOVIET," read a headline *The New York Times* on November 22 1937. "Dmitri Shostakovich, who fell from grace two years ago, on the way t rehabilitation. His new symphony hail Audience cheers as Leningrad Philharmonic presents work."

The background of Shostakovich's Fifth Symphony is well known. His ca began before he was 20 with the cheel First Symphony; he was immediately acclaimed as the brightest star in the Soviet musical firmament. In the year that followed, he produced music with amazing celerity and even managed to catch Stalin's attention, especially wit his film scores. (Stalin was convinced film was one of the most powerful weapons in his propaganda arsenal.) T mid-1930s, however — the years duri which Stalin tightened his iron grasp Russia — saw a repression of the artis freedom of Shostakovich's early years some of his newer works were assaulte with the damning criticism of "formal ism." The storm broke in an article in *Pravda* on January 28, 1936, entitled "Muddle Instead of Music." The "muc was the opera *Lady Macbeth of the Mts District*, a lurid tale of adultery and mu in the provinces, which is one of Shostakovich's most powerful creatio The denunciation, though it urged Shostakovich to reform his compositi ways, also encouraged him to contin work, but in a manner consistent wit Soviet goals. As "A Soviet composer reply to just criticism" — a phrase att uted to Shostakovich by the press, th it does not appear in the score — the Fifth Symphony was created and pres ed to an enthusiastic public. Shostak

apparently returned to the Soviet
and in such manner that in 1940 he
awarded the Stalin Prize, the highest
evement then possible for a Russian
poser.

ince the appearance in 1979 of the
orted memoirs of Shostakovich
timony), however, the above tale
s some reconsideration. The prevail-
nterpretation of the Fifth Symphony
generally been that it represented
mph through struggle, à la
hoven's Fifth and Ninth
phonies; and specifically the compos-
enunciation of his backslidden ideo-
al ways. But in *Testimony*,
takovich, bitter, ill and disillusioned,
"I think it is clear to everyone what
ens in the [finale of the] Fifth
phony. The rejoicing is forced, creat-
der threat, as in *Boris Godunov*. It's
omeone were beating you with a
and saying, 'Your business is rejoic-
our business is rejoicing,' and you
haky, and go marching off mutter-
Our business is rejoicing, our busi-
s rejoicing.' What kind of apotheosis
? You have to be a complete oaf not
r that. People who came to the
ere in the best of moods wept."
akovich's thoughts about the Fifth
hony bear directly on the listener's
tion of the work. The key to the
meaning, its finale, can no longer
n as a transcendence or negation of
gic forces invoked in the earlier
nents, especially the third, but
as an affirmation of them. The
rous trumpets and drums are not
of a festival or a peasant dance, but
rced death march — Stalin's "exter-
ons" outnumbered those of Hitler.
fth Symphony arose not from
kovich's glorification of his nation.
e from his pity.

The sonata form of the Symphony's first movement begins with a stabbing theme. A group of complementary ideas is presented before the tempo freshens for the second theme — an expansive melody of large intervals. The sinister sound of unison horns in their lowest register marks the start of the development. The intensity of this section builds quickly to a powerful, almost demonic march. The recapitulation rockets forth from a series of fierce brass chords leading to a huge, sustained climax, after which the music's energy subsides to allow the second theme to be heard in a gentle setting for flute and horn. Quiet intensity pervades until the movement ends with ethereal scales in the celesta. The scherzo has much of the sardonic humor that Shostakovich displayed in such movements throughout his life. The Symphony's greatest pathos is reserved for the *Largo*. This movement is best heard not in a specific formal context but as an extended soliloquy embracing the most deeply felt emotions. For much of its length, the expression is subdued, but twice the music gathers enough strength to hurl forth a mighty, despairing cry. The finale is in three large sections, determined as much by moods as by themes. The outer sections are boisterous and extroverted, the central one, dark-hued and premonitory. Whether the mood of rough vigor of this framing music or the tragedy of the central section stays longer in the mind is a matter listeners must determine for themselves. The delicate formal balance that Shostakovich achieved here could be tipped in either direction depending on the experience the individual brings to it. Only great masterworks can simultaneously be both so personal and so universal.

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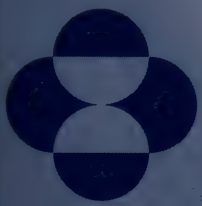

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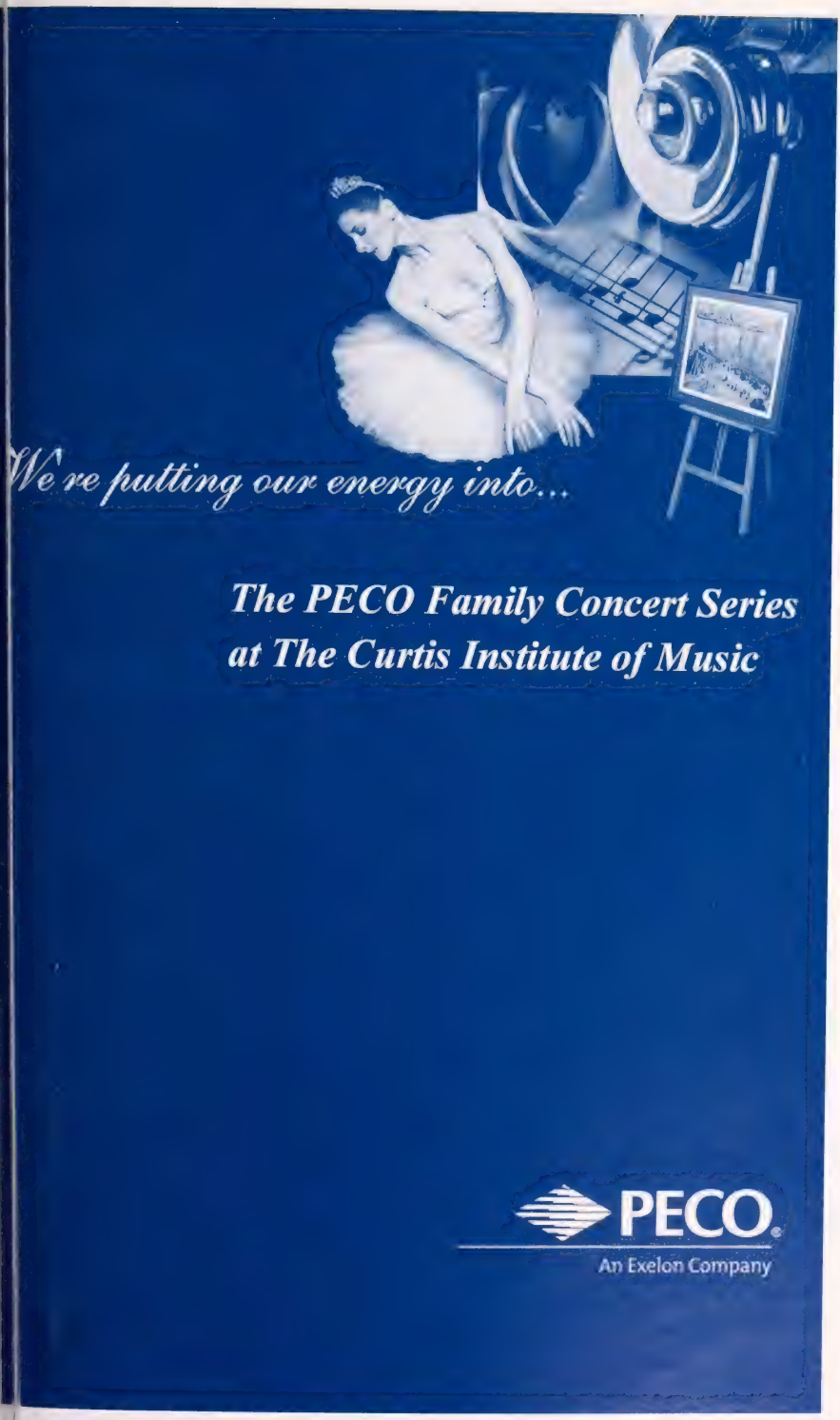
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John R. Young*
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Dr. Bette I. Zipin
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Marilyn Zupnik*, in honor of John de Lancie
Anonymous

** Alumnus/a of The Curtis Institute of Music*
† Deceased
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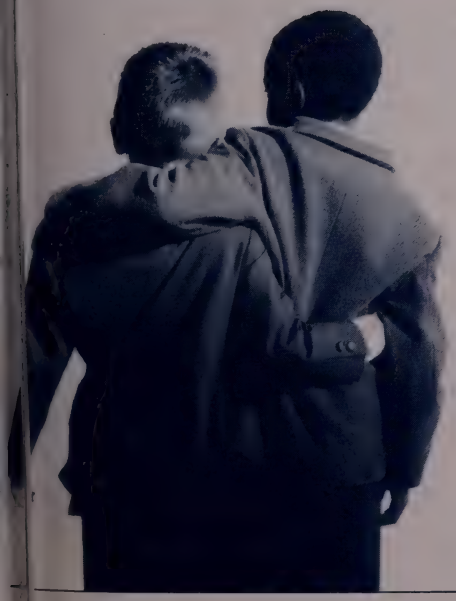

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re thinking, **"Let's work together to make it even better."**

O TOP LEFT:
Raya Fagg with a Hunter ntary School t as part of participation ladelphia "Power rs" Program.

O TOP CENTER:
ly renovated nent building in Philadelphia possible in part h PNC's support ect H.O.M.E.

O TOP RIGHT:
iladelphia tra "playing park" as the PNC t Series.

That's why PNC employees support the Philadelphia Reads program, reading one-on-one every week with scores of first and third graders from Philadelphia elementary schools, and why more than 100 PNC staff volunteer for the Arts & Business Council's "Business on Call" program. It's the reason PNC sponsors world-class cultural events such as the Philadelphia Flower Show, and The PNC Concert Series with The Philadelphia Orchestra at The Mann Center for Performing Arts. It's the motivation behind PNC's involvement with Project H.O.M.E. to help build more than 125 new homes and create a workforce development program. It's the catalyst behind our unique relationship with the People for People Community Development Credit Union – a program that offers new financial choices to residents and businesses of North Philadelphia. And it's why we bring our customers the very best financial solutions to help them achieve their goals.

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THE CURTIS INSTITUTE OF MUSIC

RECITAL SERIES
2001/2002 SEASON

The Edith L. and Robert Prostkoff
Memorial Concert Series

The Curtis Institute of Music

Gary Graffman, President/Director

Fifty-sixth Student Recital

Wednesday, March 27, 2002
Field Concert Hall, 8 p.m.

Graduation Recital
Nathan Cole, violin

Sonata No. 1 in G minor, BWV 1001 — Johann Sebastian Bach (1685-1750)

- Adagio
- Fuga: Allegro
- Siciliana
- Presto

Sonata in E major, Op. 27, No. 6 — Eugène Ysaÿe (1858-1931)

Intermission

Étude No. 1: Rondino scherzo, con spirito from Six Polyphonic Études — Heinrich Wilhelm Ernst (1814-1865)

Riconoscenza per Goffredo Petrassi — Elliott Carter (b. 1908)

Sonata for Solo Violin — Béla Bartók (1881-1945)

Tempo di ciaccona
Fuga: Risoluto, non troppo vivo
Melodia: Adagio
Presto

Nathan Cole (Violin '00), student of Pamela Frank, Felix Galimir, Ida Kavafian & Jaime Laredo

Photographic and recording equipment may not be used in Field Concert Hall.

NEXT RECITAL...

Fri., March 29
Field Concert Hall, 8 p.m.

Graduation Recital
Duoming Ba, violin
with Natalie Zhu, piano

Bach	Sonata No. 2 in A minor, BWV 1003
Beethoven	Sonata No. 9 in A major, Op. 47, "Kreutzer"
Kreisler	*La chasse*
Mendelssohn	Song Without Words, Op. 62, No. 1
Saint-Saëns	Introduction et rondo capriccioso, Op. 28
Wieniawski	*Légende*, Op. 17

Sat., March 30
Field Concert Hall, 8 p.m.

Faculty Recital
Don Liuzzi, percussion

Debussy	*Claire de lune*, arranged by C. Owen & D. Liuzzi
D. Hollinden	*Cold Pressed*
A. Lighty	*Here's Your Tympani Piece*
N. Rissman	*McCoy's Mountain Scherzo*
M. Wright	Marimba Music *Movement in Time*

with Chantal Juillet, violin; Pius Cheung, James Deitz, Luke Giannini and Angela Zator Nelson, marimba; Anthony Orlando, percussion; and Nick Rissman, piano

Programs are subject to change. Call the Recital Hotline for the most up-to-date information.

STUDENT RECITAL HOTLINE
CALL 215-893-5261

Fast, easy & accurate. Call the Curtis Hotline at 215-893-5261 to obtain the most up-to-date program information for our free student recitals, which occur most Mondays, Wednesdays and Fridays throughout the school year. Call anytime; the message i available 24 hours a day and gives program information for an entire week, which allows you to plan ahead.

The Hotline is easy to use. Simply follow these steps:

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3) After listening to one day's program, remain on the line to select another day's program.

TO OBTAIN BIWEEKLY RECITAL SERIES CALENDAR

- Stop by the Common Room at The Institute, 1726 Locust
- Visit our home page at **www.curtis.edu**.
- Write us at **tickets@curtis.edu** to receive the Calendar by e-mail.

New Calendars are available beginning the 2nd and 4th Friday i each month.

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To receive a copy of The Curtis Institute of Music's season brochure and other information about The Institute:

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- Call 215-893-7902 during business hours.
- Write us at **tickets@curtis.edu**.

THE CURTIS INSTITUTE OF MUSIC

RECITAL SERIES
2001/2002 SEASON

The Edith L. and Robert Prostkoff
Memorial Concert Series

The Curtis Institute of Music

Gary Graffman, President/Director

Fifty-seventh Student Recital

Friday, March 29, 2002
Field Concert Hall, 8 p.m.

Graduation Recital
Duoming Ba, violin
with Natalie Zhu, piano

Introduction et rondo capriccioso, Op. 28 — Camille Saint-Saëns (1835-1921)

Sonata No. 2 in A minor, BWV 1003 — Johann Sebastian Bach (1685-1750)

- Grave
- Fuga
- Andante
- Allegro

Intermission

Sonata No. 9 in A major, Op. 47, "Kreutzer" — Ludwig van Beethoven (1770-1827)

Adagio sostenuto—Presto
Andante con variazioni
Finale: Presto

La chasse — Fritz Kreisler (1875-1962)

Song without Words: "May Breeze," Op. 62, No. 1 arranged by Fritz Kreisler — Felix Mendelssohn (1809-1847)

***Légende*, Op. 17** — Henryk Wieniawski (1835-1880)

Duoming Ba, student of Joseph Silverstein

Natalie Zhu, Staff Pianist

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NEXT RECITAL...

Sat., March 30
Field Concert Hall, 8 p.m.

Faculty Recital
Don Liuzzi, percussion

Debussy	***Claire de lune*, arranged by C. Owen & D. Liuzzi**
D. Hollinden	***Cold Pressed***
A. Lighty	***Here's Your Tympani Piece***
N. Rissman	***McCoy's Mountain Scherzo***
M. Wright	**Marimba Music *Movement in Time***

with Chantal Juillet, violin; Pius Cheung, James Deitz, Luke Giannini and Angela Zator Nelson, marimba; Anthony Orlando, percussion; and Nick Rissman, piano

Mon., April 1 No Student Recital
Field Concert Hall, 8 p.m.

Faculty Recital
Joseph Silverstein, violin

Bartók	**Sonata for Solo Violin**
Mozart	**Divertimento in D major, K. 334**
Schubert	**Rondo brilliant, D. 895**

with Michal Emanovsky and Adam Krauthamer, horn; Solomiya Ivakhiv, violin; Sharon Wei, viola; Yumi Kendall, cello; and Joseph H. Conyers, double bass

Programs are subject to change. Call the Recital Hotline for the most up-to-date information.

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THE CURTIS INSTITUTE OF MUSIC

RECITAL SERIES
2001/2002 SEASON

The Curtis Institute of Music

Gary Graffman, President/Director

Faculty Recital
Don Liuzzi, percussion

Saturday, March 30, 2002
Field Concert Hall, 8 p.m.

Here's Your Tympani Piece — Alan K. Lighty (b. 1955)

Don Liuzzi, *timpani*

Marimba Music (with electronic sound) — Maurice Wright (b. 1949)

Don Liuzzi, *marimba*

McCoy's Mountain — Nick Rissman (b. 1958)

arrival
soft creek
wild ride

Don Liuzzi, *marimba*
Angela Zator Nelson, *marimba*
Nick Rissman, *piano*

Intermission

Cold Pressed — Dave Hollinden (b. 1958)

Don Liuzzi, *percussion*

Movement in Time — Wright

Don Liuzzi, *percussion*
Anthony Orlando, *percussion*

Scherzo — Rissman

Chantal Juillet, *violin*
Don Liuzzi, *vibraphone*
Nick Rissman, *piano*

Claire de lune — Claude Debussy (1862-1918)
arranged by Charles Owen and Don Liuzzi

Don Liuzzi, *vibraphone*
Pius Cheung, *marimba*
James Deitz, *marimba*
Raúl Vergara, *marimba*
Angela Zator Nelson, *marimba*

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Biography

Don Liuzzi, percussion

A native of Weymouth, Massachusetts, Don Liuzzi joined the Philadelphia Orchestra as principal timpanist in 1989. Prior to that, he was a percussionist for seven years with the Pittsburgh Symphony. While in Pittsburgh, Mr. Liuzzi taught percussion at Duquesne University and was assistant conductor of the Three Rivers Young People's Orchestra. He also performed marimba and percussion solos on the nationally syndicated PBS show *Mr. Rogers' Neighborhood*. Mr. Liuzzi has given master classes at most major music schools in the U.S. and abroad, including regular coachings at the New World Symphony, the National Orchestral Institute and the Pacific Music Festival. Locally, he has been an active chamber musician with the Network for New Music, recording for the Albany and CRI labels in the fall of 2002. Mr. Liuzzi, who earned his Bachelor of Music degree from the University of Michigan and his Master of Music degree from Temple University, joined the faculty of The Curtis Institute of Music in 1994.

Pius Cheung, James Deitz & Raúl Vergara, students of Don Liuzzi

Chantal Juillet, violin, guest

Anthony Orlando, percussion, guest

Nick Rissman, piano, guest

Angela Zator Nelson, marimba, guest

THE CURTIS INSTITUTE OF MUSIC

RECITAL SERIES
2001/2002 SEASON

The Curtis Institute of Music

Gary Graffman, President/Director

Faculty Recital
Joseph Silverstein, violin

Monday, April 1, 2002
Field Concert Hall, 8 p.m.

Rondo in B minor, D. 895, "Rondeau brillant" — Franz Schubert (1797-1828)

Joseph Silverstein, *violin*
Anna Polonsky, *piano*

Sonata for Solo Violin — Béla Bartók (1881-1945)

Tempo di ciaccona
Fuga: Risoluto, non troppo vivo
Melodia: Adagio
Presto

Joseph Silverstein, *violin*

INTERMISSION

Divertimento in D major, K. 334 — Wolfgang Amadeus Mozart (1756-1791)

Allegro
Thema mit Variationen: Andante
Menuetto
Adagio
Menuetto
Rondo: Allegro

Joseph Silverstein, *violin*
Solomiya Ivakhiv, *violin*
Sharon Wei, *viola*
Yumi Kendall, *cello*
Joseph H. Conyers, *double bass*
Michal Emanovsky, *horn*
Adam Krauthamer, *horn*

Joseph H. Conyers, student of Harold Hall Robinson

Michal Emanovsky, student of Jerome Ashby

Solomiya Ivakhiv, student of Joseph Silverstein

Yumi Kendall, student of David Soyer

Adam Krauthamer, student of Jerome Ashby

Sharon Wei, student of Roberto Díaz & Karen Tuttle

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Biography

Joseph Silverstein, violin

A 1950 Curtis alumnus, Joseph Silverstein began his musical studies with his father and was a student of Efrem Zimbalist while at Curtis. He then held positions with the orchestras of Houston, Philadelphia and Denver before joining the Boston Symphony Orchestra in 1955 as its youngest player. In 1959 he won the Naumburg Award, and in 1962 he was appointed concertmaster of the Boston Symphony Orchestra, becoming its assistant conductor in 1971. In 1983 he accepted the music directorship of the Utah Symphony and was named its conductor laureate in 1998. Presently a member of the Chamber Music Society of Lincoln Center, he performs frequently in New York and has appeared with over 100 orchestras in the U.S., Japan, Israel and throughout Europe. He has served on the faculties of Yale and Boston universities, the New England Conservatory and the Tanglewood Music Center, and has recorded for such labels as RCA, Deutsche Grammophon, Delos, CBS and Nonesuch. Mr. Silverstein, who was recently appointed music director of the Florida Philharmonic, joined The Curtis Institute of Music faculty in 2000. Tonight's recital celebrates his 70th birthday.

THE CURTIS INSTITUTE OF MUSIC

RECITAL SERIES
2001/2002 SEASON

The Edith L. and Robert Prostkoff
Memorial Concert Series

The Curtis Institute of Music

Gary Graffman, President/Director

Fifty-eighth Student Recital

Tuesday, April 2, 2002
Field Concert Hall, 8 p.m.

Graduation Recital
Anneka Zuehlke, horn

Nocturno, Op. 7 — Franz Strauss (1822-1905)

Sonata No. 2 in F major for Horn and String Orchestra — Luigi Cherubini (1760-1842)

Largo—
Allegro moderato

Anneka Zuehlke, *horn*
Susanne Juliet Son, *piano*

Serenade, Op. 31 — Benjamin Britten (1913-1976)

Prologue
Pastoral
Nocturne
Elegy
Dirge
Hymn
Sonnet
Epilogue

Glenn Alamilla, *tenor*
Anneka Zuehlke, *horn*
David Moody, *piano*

INTERMISSION

Trio in E-flat major, Op. 40 — Johannes Brahms (1833-1897)

Andante
Scherzo: Allegro
Adagio mesto
Finale: Allegro con brio

Anneka Zuehlke, *horn*
Erin Keefe, *violin*
Wen-Yin Chan, *piano*

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The Brahms and Britten were prepared by Jerome Ashby.

Glenn Alamilla, student of Marlena Kleinman Malas

Wen-Yin Chan, student of Peter Serkin

Erin Keefe, student of Ida Kavafian & Arnold Steinhardt

Anneka Zuehlke, student of Jerome Ashby

Susanne Jùliet Son (Piano '93)

David Moody, Opera & Voice Coach

THE CURTIS INSTITUTE OF MUSIC

RECITAL SERIES
2001/2002 SEASON

The Edith L. and Robert Prostkoff
Memorial Concert Series

THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, President/Director

Fifty-ninth Student Recital

Wednesday, April 3, 2002
Field Concert Hall, 8 p.m.

❧

Shéhérazade — Maurice Ravel (1875-1937)

Asie
La flûte enchantée
L'indifférent

Jeffrey Kim, *countertenor*
Mikael Eliasen, *piano*

***Chanson perpétuelle*, Op. 37** — Ernest Chausson (1855-1899)

Fiona Murphy, *mezzo-soprano*
Zachary DePue, *violin*
Susie Park, *violin*
Carrie Dennis, *viola*
Yumi Kendall, *cello*
Mikael Eliasen, *piano*

Rhapsodie, Op. 53 — Johannes Brahms (1833-1897)

Meredith Arwady, *contralto*

Glenn Alamilla, *tenor*
Ramone Diggs, *tenor*
William Farrington, *tenor*
John Whitener, *tenor*

Quirijn de Lang, *baritone*
Dimitrie Lazich, *baritone*
Howard Reddy, *baritone*
Charles Unice, *baritone*

Mikael Eliasen, *piano*

Intermission

"Sure On This Shining Night," Op. 13, No. 3 — Samuel Barber (1910-1981)
"The Daisies," Op. 2, No. 1
"Sleep Now," Op. 10, No. 2
"Nocturne," Op. 13, No. 4

Rachael García, *soprano*
Mikael Eliasen, *piano*

***Dover Beach*, Op. 3** — Barber

Dimitrie Lazich, *baritone*
Zachary DePue, *violin*
Susie Park, *violin*
Carrie Dennis, *viola*
Yumi Kendall, *cello*

Ariel — Ned Rorem (b. 1923)

Words
Poppies in July
The Hanging Man
Poppies in October
Lady Lazarus

Joslin Romphf, *soprano*
Agnes Marchione, *clarinet*
Mikael Eliasen, *piano*

Cantata — John Carter (1932-1981)

Prelude
Rondo: Peter Go Ring dem Bells
Recitative: Sometimes I Feel Like a Motherless Child
Air: Let Us Break Bread Together
Toccata: Ride On King Jesus

Karen Slack, *soprano*
Mikael Eliasen, *piano*

Glenn Alamilla, student of Marlena Kleinman Malas

Meredith Arwady, Quirijn de Lang, Ramone Diggs, Rachel García, Dimitrie Lazich, Joslin Romphf and Karen Slack, students of Mikael Eliasen

Carrie Dennis, student of Joseph de Pasquale & Michael Tree

Zachary DePue and Susie Park, students of Ida Kavafian & Jaime Laredo

William Farrington, student of Harold Hall Robinson

Yumi Kendall, student of David Soyer

Agnes Marchione, student of Donald Montanaro

Fiona Murphy and Howard Reddy, students of Joan Patenaude-Yarnell

John Whitener, student of Paul Krzywicki

Samuel Barber (Composition '34)

Ned Rorem (Composition '44)

Charles Unice, baritone, guest

Mikael Eliasen, Head of the Vocal Studies Department

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THE CURTIS INSTITUTE OF MUSIC

RECITAL SERIES
2001/2002 SEASON

The Edith L. and Robert Prostkoff
Memorial Concert Series

THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, President/Director

Sixtieth Student Recital

Friday, April 5, 2002
Field Concert Hall, 8 p.m.

Graduation Recital
Pavel Ilyashov, violin
with Andrius Žlabys, piano

"Erbarme dich, mein Gott"
from *St. Matthew's Passion*, BWV 244
Johann Sebastian Bach
(1685-1750)

Alexis Barthelemy, *mezzo-soprano*
Pavel Ilyashov, *violin*
Helena Baillie, *violin*
Julianne Lee, *violin*
Anthony Devroye, *viola*
Earl Lee, *cello*

Sonata in G major
Guillaume Lekeu
(1870-1894)

Très modéré—Vif et passionné
Très lent
Très animé

INTERMISSION

Spiegel im Spiegel — Arvo Pärt (b. 1935)

Fantasiestücke, Op. 73 — Robert Schumann (1810-1856)

Zart und mit Ausdruck
Lebhaft, leicht
Rasch und mit Feuer

Phantasie, Op. 131 — Schumann
transcribed by Fritz Kreisler

Figaro — Mario Castelnuovo-Tedesco (1895-1968)
(concert paraphrase from Rossini's *The Barber of Seville*)

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The Bach was prepared by Jaime Laredo.

Helena Baillie, student of Ida Kavafian & Arnold Steinhardt

Alexis Barthelemy, student of Mikael Eliasen

Anthony Devroye, student of Roberto Díaz & Michael Tree

Pavel Ilyashov, student of Ida Kavafian & Jaime Laredo

Earl Lee, student of Orlando Cole & Lynn Harrell

Julianne Lee, student of Victor Danchenko

Andrius Žlabys (Piano '00)

THE CURTIS INSTITUTE OF MUSIC

RECITAL SERIES
2001/2002 SEASON

THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, President/Director

Faculty Recital
Seymour Lipkin, piano

Sunday, April 7, 2002
Field Concert Hall, 3 p.m.

Sonata No. 5 in C minor, Op. 10, No. 1 — Ludwig van Beethoven (1770-1827)

- Allegro molto e con brio
- Adagio molto
- Finale: Prestissimo

Le tombeau de Couperin — Maurice Ravel (1875-1937)

- Prélude
- Fugue
- Forlane
- Rigaudon
- Menuet
- Toccata

INTERMISSION

Sonata in B-flat major, D. 960 — Franz Schubert (1797-1828)

- Molto moderato
- Andante sostenuto
- Scherzo: Allegro vivace
- Allegro ma non troppo

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Biography

Seymour Lipkin, piano

Seymour Lipkin received his Bachelor of Music degree from The Curtis Institute of Music in 1947, studying piano with David Saperton, Mieczyslaw Horszowski and Rudolf Serkin. At Tanglewood he studied conducting with Serge Koussevitzky and shortly thereafter became apprentice conductor of the Cleveland Orchestra under George Szell. In 1948 he won the Rachmaninoff Competition (as a pianist) and has since appeared as soloist with most major American orchestras, including those of Philadelphia, Cleveland, Los Angeles, Pittsburgh and St. Louis. He also continued his conducting career at the New York City Opera, as assistant conductor (under Bernstein) of the New York Philharmonic and as music director of the Joffrey Ballet. Since 1987, Mr. Lipkin has been artistic director of the Kneisel Hall Summer Chamber Music Festival in Blue Hill, Maine, and from 1988-92 he served as artistic director of the International Piano Festival and William Kapell Competition at the University of Maryland. Mr. Lipkin recorded the Stravinsky Piano Concerto with Leonard Bernstein, has performed virtually all of Beethoven's major works for piano, including complete cycles of the 32 sonatas, the five concertos, the ten violin sonatas and the cello sonatas, and is also in the midst of performing a complete cycle of Schubert's sonatas. A member of the Juilliard faculty since 1986, Mr. Lipkin joined the faculty of The Curtis Institute of Music in 1969.

THE CURTIS INSTITUTE OF MUSIC

RECITAL SERIES
2001/2002 SEASON

The Edith L. and Robert Prostkoff
Memorial Concert Series

The Curtis Institute of Music

Gary Graffman, President/Director

Sixty-first Student Recital

Monday, April 8, 2002
Field Concert Hall, 5:15 p.m.

❧

***Hermit Songs*, Op. 29** — Samuel Barber (1910-1981)

At Saint Patrick's Purgatory
Church Bell at Night
Saint Ita's Vision
The Heavenly Banquet
The Crucifixion
Sea-Snatch
Promiscuity
The Monk and his Cat
The Praises of God
The Desire for Hermitage

Amy Orsulak, *soprano*
Mikael Eliasen, *piano*

Lieder eines fahrenden Gesellen — Gustav Mahler (1860-1911)

Wenn mein Schatz Hochzeit macht
Ging heut' morgens übers Feld
Ich hab' ein glühend Messer
Die zwei blauen Augen von meinem Schatz

Lauren Curnow, *mezzo-soprano*
Mikael Eliasen, *piano*

Graduation Recital
Carolyn Betty, soprano
with Mikael Eliasen, piano

Drei Lieder, Op. 22 — Erich Wolfgang Korngold (1897-1957)

- Was Du mir bist?
- Mit Dir zu schweigen
- Welt ist stille eingeschlafen

Fünf Gedichte für eine Frauenstimme (*Wesendonck Lieder*) — Richard Wagner (1813-1883)

- Der Engel
- Stehe still!
- Im Triebhaus
- Schmerzen
- Träume

Carolyn Betty, Lauren Curnow & Amy Orsulak, students of Mikael Eliasen

Mikael Eliasen, Head of the vocal Studies Department

This recital will be performed without intermission.

Photographic and recording equipment may not be used in Field Concert Hall.

NEXT RECITAL...

Mon., April 8
Field Concert Hall, 8 p.m.

Graduation Recital
Wen-Yin Chan, piano

Beethoven	Sonata No. 28 in A major, Op. 101
Haydn	Sonata in C major, Hob. XVI:50
Messiaen	Selections from *Vingt regards sur l'Enfant-Jésus*
Schumann	*Carnaval*, Op. 9

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2001/2002 SEASON

The Edith L. and Robert Prostkoff
Memorial Concert Series

The Curtis Institute of Music

Gary Graffman, President/Director

Sixty-second Student Recital

Monday, April 8, 2002
Field Concert Hall, 8 p.m.

Graduation Recital
Wen-Yin Chan, piano

Sonata in C major, Hob. XVI:50 — Franz Joseph Haydn (1732-1809)
- Allegro
- Adagio
- Allegro molto

Sonata No. 28 in A major, Op. 101 — Ludwig van Beethoven (1770-1827)
- Etwas lebhaft, und mit der innigsten Empfindung
- Lebhaft, marschmäßig
- Langsam und sehnsuchtsvoll —
- Geschwind, doch nicht zu sehr und mit Entschlossenheit

"Alborada del gracioso" from *Miroirs* — Maurice Ravel (1875-1937)

Intermission

Selections from *Vingt regards sur l'Enfant-Jésus* — Olivier Messiaen (1908-1992)
- No. 8: Regard des hauteurs
- No. 15: Le baiser de l'Enfant-Jésus

***Carnaval*, Op. 9** — Robert Schumann (1810-1856)

Préambule
Pierrot
Arlequin
Valse noble
Eusebius
Florestan
Coquette
Réplique
Sphinxes
Papillons
A.S.C.H.-S.C.H.A.
Chiarina
Chopin
Estrella
Reconnaissance
Pantalon et Colombine
Valse allemande
Intermezzo: Paganini
Aveu
Promenade
Pause
March des "Davidsbündler" contre les Philistins

Wen-Yin Chan, student of Peter Serkin

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NEXT RECITAL...

Tues., April 9
Field Concert Hall, 8 p.m.

The Curtis Woodwind Ensemble conducted by Richard Woodhams

Dvořák	**Serenade in D minor, Op. 44**
Françaix	**9 pièces caractéristiques**
Mozart	**Serenade in E-flat major, K. 375**

with Bianca Garcia & Elissa Pohorily, flute; Reid G. Messich, Shea Scruggs, Anna Steltenpohl & Liang Wang, oboe; Alexander Bedenko, Jose Franch-Ballester, Victoria Luperi & Agnes Marchione, clarinet; Aaron Apaza, Alexandra Eastley, Xin He & Adrian Morejon, bassoon; and Jacquelyn Adams, Brian Anderson, Michal Emanovsky, Alexander George, Adam Krauthamer & Anneka Zuehlke, horn.

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THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, President/Director

Sixty-third Student Recital

Tuesday, April 9, 2002
Field Concert Hall, 8 p.m.

The Curtis Woodwind Ensemble
conducted by Richard Woodhams

9 pièces caractéristiques — Jean Françaix (1912-1997)

- Presto
- Amoroso
- Notturno
- Subito vivo
- Allegro
- Andantino
- Leggierissimo
- Moderato
- Finale

Elissa Pohorily, *flute*
Bianca Garcia, *flute*
Shea Scruggs, *oboe*
Anna Steltenpohl, *oboe*
Jose Franch-Ballester, *clarinet*
Alexander Bedenko, *clarinet*
Adrian Morejon, *bassoon*
Alexandra Eastley, *bassoon*
Aaron Apaza, *contrabassoon*
Adam Krauthamer, *horn*
Brian Anderson, *horn*

Serenade in E-flat major, K. 375 — Wolfgang Amadeus Mozart (1756-1791)

Allegro maestoso
Menuetto
Adagio
Menuetto
Allegro

Liang Wang, *oboe*
Shea Scruggs, *oboe*
Jose Franch-Ballester, *clarinet*
Alexander Bedenko, *clarinet*
Alexandra Eastley, *bassoon*
Aaron Apaza, *bassoon*
Michal Emanovsky, *horn*
Alexander George, *horn*

INTERMISSION

Serenade in D minor, Op. 44 — Antonín Dvořák (1841-1904)

Moderato, quasi marcia
Minuetto
Andante con moto
Finale: Allegro molto

Liang Wang, *oboe*
Reid G. Messich, *oboe*
Victoria Luperi, *clarinet*
Agnes Marchione, *clarinet*
Adrian Morejon, *bassoon*
Xin He, *bassoon*
Aaron Apaza, *contrabassoon*
Michal Emanovsky, *horn*
Anneka Zuehlke, *horn*
Jacquelyn Adams, *horn*

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Bianca Garcia & Elissa Pohorily, students of Julius Baker & Jeffrey Khaner

Reid G. Messich, Shea Scruggs, Anna Steltenpohl & Liang Wang, students of Richard Woodhams

Alexander Bedenko, Jose Franch-Ballester, Victoria Luperi & Agnes Marchione, students of Donald Montanaro

Aaron Apaza, Alexandra Eastley, Xin He & Adrian Morejon, students of Bernard Garfield

Jacquelyn Adams, Brian Anderson, Michal Emanovsky, Alexander George, Adam Krauthamer & Anneka Zuehlke, students of Jerome Ashby

Richard Woodhams, Faculty

THE CURTIS INSTITUTE OF MUSIC

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The Edith L. and Robert Prostkoff
Memorial Concert Series

The Curtis Institute of Music

Gary Graffman, President/Director

Sixty-fourth Student Recital

Wednesday, April 10, 2002
Field Concert Hall, 8 p.m.

Chamber Music by Curtis Composers

Movements for String Quartet — Solbong Kim (b. 1981)

Animated
Gently
Fierce

Yvonne Lam, *violin*
Yoon Jung Yang, *violin*
Meng Wang, *viola*
Eugena Chang, *cello*
Solbong Kim, *conductor*

Four Songs — Eli Marshall (b. 1977)

Shells
Midnight Sun
I Sat Me Down
Sitting at Night

Quirijn de Lang, *baritone*
Eli Marshall, *piano*

TRiO — Tian Zhou (b. 1981)

1st movement

Benjamin Bowman, *violin*
Priscilla Lee, *cello*
Tian Zhou, *piano*

Concertino for Viola and String Quartet — James Ra (b. 1974)

Allegro

Teng Li, *viola*
Zachary DePue, *violin*
Hye-Jin Kim, *violin*
Woongjoon Chang, *viola*
Earl Lee, *cello*
Timothy Ressler, *double bass*

Three American Songs — Justin La Vallee (b. 1976)

Look Down, Fair Moon
O You Whom I Often and Silently Come
After Great Pain

Lauren Curnow, *mezzo-soprano*
Anastasia Solomatina, *piano*

Over Yondro — John B Hedges (b. 1974)

The Curtis Chamber Ensemble
John B Hedges, *conductor*

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Benjamin Bowman, student of Aaron Rosand

Eugena Chang, student of Orlando Cole & Lynn Harrell

Woongjoon Chang, student of Joseph de Pasquale

Lauren Curnow, student of Mikael Eliasen

Quirijn de Lang, student of Mikael Eliasen

Zachary DePue, student of Ida Kavafian & Jaime Laredo

John B Hedges, student of Richard Danielpour

Hye-Jin Kim, student of Ida Kavafian & Jaime Laredo

Solbong Kim, student of Jennifer Higdon

Yvonne Lam, student of Victor Danchenko

Justin La Vallee, student of Richard Danielpour

Earl Lee, student of Orlando Cole & Lynn Harrell

Priscilla Lee, student of David Soyer

Teng Li, student of Joseph de Pasquale & Michael Tree

Eli Marshall, student of Ned Rorem

James Ra, student of Richard Danielpour

Timothy Ressler, student of Harold Hall Robinson

Anastasia Solomatina, student of Peter Serkin

Meng Wang, student of Roberto Díaz & Michael Tree

Yoon Jung Yang, student of Aaron Rosand

Tian Zhou, student of Jennifer Higdon

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RECITAL SERIES
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The Edith L. and Robert Prostkoff
Memorial Concert Series

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Gary Graffman, President/Director

Sixty-fifth Student Recital

Friday, April 12, 2002
Field Concert Hall, 5:15 p.m.

Sonata for Viola and Piano — Rebecca Clarke (1887-1979)

Impetuoso
Vivace
Adagio — Allegro

Ji Hyun Son, *viola*
Elena Jivaeva, *piano*

Sonata No. 2 in G minor, Op. 5, No. 2 — Ludwig van Beethoven (1770-1827)

Adagio sostenuto ed espressivo —
Allegro molto più tosto presto
Rondo: Allegro

Jonah Kim, *cello*
Jie Chen, *piano*

Jie Chen, student of Seymour Lipkin

Jonah Kim, student of Orlando Cole & Lynn Harrell

Ji Hyun Son, student of Roberto Díaz

Elena Jivaeva, piano, guest

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NEXT RECITAL...

Fri., April 12
Field Concert Hall, 8:00 p.m.

Graduation Recital
Bo-Kyung Lee, violin
with Hugh Sung, piano

Mozart	**Sonata in A major, K. 526**
Paganini	**Caprice, Op. 1, No. 6** **Caprice, Op. 1, No. 21** ***I palpiti*, Op. 13, transcribed by Fritz Kreisler**
Ravel	**Sonata**
Ysaÿe	**Sonata in E minor, Op. 27, No. 4, arranged by Fritz Kreisler**

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The Curtis Institute of Music

Gary Graffman, President/Director

Sixty-sixth Student Recital

Friday, April 12, 2002
Field Concert Hall, 8 p.m.

Graduation Recital
Bo-Kyung Lee, violin
with Hugh Sung, piano

Sonata in A major, K. 526 — Wolfgang Amadeus Mozart (1756-1791)

- Molto allegro
- Andante
- Presto

Sonata — Maurice Ravel (1875-1937)

- Allegretto
- Blues: Moderato
- Perpetuum mobile: Allegro

Intermission

Sonata in E minor, Op. 27, No. 4 — Eugène Ysaÿe (1858-1931)
arranged by Fritz Kreisler

Allemanda
Sarabande
Finale

Selections from 24 Caprices, Op. 1 — Niccolò Paganini (1782-1840)

No. 21: Amoroso—Presto
No. 6: Lento

***I palpiti*, Op. 13** — Paganini
transcribed by Fritz Kreisler

Bo-Kyung Lee, student of Aaron Rosand

Hugh Sung, Director of Instrumental Accompaniment & Student Recitals

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NEXT RECITAL...

Sat., April 13
Field Concert Hall, 8 p.m.

Glazunov **Concerto in A minor, Op. 82**
Jennifer Koh, violin
Hugh Sung, piano

Schubert **Piano Trio No. 2 in E-flat major, D. 929**
Benjamin Bowman, violin
Efe Baltacigil, cello
Anna Polonsky, piano

Schumann **Quintet in E-flat major, Op. 44**
Pavel Ilyashov, violin
Julianne Lee, violin
Teng Li, viola
Earl Lee, cello
Chu-Fang Huang, piano

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2001/2002 SEASON

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THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, President/Director

Sixty-seventh Student Recital

Saturday, April 13, 2002
Field Concert Hall, 8 p.m.

Concerto in A minor, Op. 82 — Alexander Glazunov (1865-1936)

Jennifer Koh, *violin*
Hugh Sung, *piano*

Quintet in E-flat major, Op. 44 — Robert Schumann (1810-1856)

Allegro brillante
In modo d'una marcia: Un poco largamente—Agitato
Scherzo: Molto vivace
Allegro ma non troppo

Pavel Ilyashov, *violin*
Julianne Lee, *violin*
Teng Li, *viola*
Earl Lee, *cello*
Chu-Fang Huang, *piano*

INTERMISSION

Trio No. 2 in E-flat major, D. 929 — Franz Schubert (1797-1828)

Allegro
Andante con moto
Scherzando: Allegro moderato
Allegro moderato

Benjamin Bowman, *violin*
Efe Baltacigil, *cello*
Anna Polonsky, *piano*

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The Schubert was prepared by Peter Wiley.

The Schumann was prepared by Steven Tenenbom.

Efe Baltacigil, student of Peter Wiley

Benjamin Bowman, student of Aaron Rosand

Chu-Fang Huang, student of Claude Frank

Pavel Ilyashov, student of Ida Kavafian & Jaime Laredo

Jennifer Koh, student of Ida Kavafian & Jaime Laredo

Earl Lee, student of Orlando Cole & Lynn Harrell

Julianne Lee, student of Victor Danchenko

Teng Li, student of Joseph de Pasquale & Michael Tree

Anna Polonsky, Staff Pianist

Hugh Sung, Director of Instrumental Accompaniment & Student Recitals

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2001/2002 SEASON

The Edith L. and Robert Prostkoff
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The Curtis Institute of Music

Gary Graffman, President/Director

Sixty-eighth Student Recital

Sunday, April 14, 2002
Field Concert Hall, 3 p.m.

Quartet No. 9 in C major, Op. 59, No. 3, "Razumovsky" — Ludwig van Beethoven (1770-1827)

Introduzione: Andante con moto—Allegro vivace
Andante con moto quasi allegretto
Menuetto: Grazioso
Allegro molto

Piotr Kwasny, *violin*
Alexandra Osborne, *violin*
Meng Wang, *viola*
Yeon-Sun Joo, *cello*

Intermission

Graduation Recital
Katherine Dolfe, harp

Suite for Harp, Op. 83 — Benjamin Britten (1913-1976)

- Overture
- Toccata
- Nocturne
- Fugue
- Hymn: *St. Denio*

***Une châtelaine en sa tour*, Op. 110** — Gabriel Fauré (1845-1924)

Danses, pour harpe et orchestre à cordes — Claude Debussy (1862-1918)

- Danse sacrée
- Danse profane

Katherine Dolfe, *harp*
Karina Canellakis, *violin*
Julianne Lee, *violin*
Carrie Dennis, *viola*
Priscilla Lee, *cello*

Concerto in C major, K. 299, for Flute, Harp and Orchestra — Wolfgang Amadeus Mozart (1756-1791)

- Allegro
- Andantino
- Rondeau: Allegro

Jasmine Choi, *flute*
Katherine Dolfe, *harp*
Susanne Juliet Son, *piano*

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The Beethoven was prepared by Joseph Silverstein.

The Debussy and the Mozart were prepared by Judy Loman.

Karina Canellakis, student of Ida Kavafian

Jasmine Choi, student of Julius Baker & Jeffrey Khaner

Carrie Dennis, student of Joseph de Pasquale & Michael Tree

Katherine Dolfe, student of Judy Loman

Yeon-Sun Joo, student of Orlando Cole & Lynn Harrell

Piotr Kwasny, student of Yumi Ninomiya Scott

Julianne Lee, student of Victor Danchenko

Priscilla Lee, student of David Soyer

Alexandra Osborne, student of Aaron Rosand

Meng Wang, student of Roberto Díaz & Michael Tree

Susanne Juliet Son (Piano '93)

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2001/2002 SEASON

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THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, President/Director

Sixty-ninth Student Recital

Monday, April 15, 2002
Field Concert Hall, 5:15 p.m.

French Suite No. 6 in E major, BWV 817 — Johann Sebastian Bach (1685-1750)

- Allemande
- Courante
- Sarabande
- Gavotte
- Polonaise
- Menuet
- Bourrée
- Gigue

Wen-Yin Chan, *harpsichord*

Sonata in C minor, D. 958 — Franz Schubert (1797-1828)

- Allegro
- Adagio
- Menuetto: Allegro
- Allegro

Hyo-Sun Lim, *piano*

Wen-Yin Chan, student of Peter Serkin

Hyo-Sun Lim, student of Gary Graffman

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NEXT RECITAL...

Mon., April 15
Field Concert Hall, 8 p.m.

Graduation Recital
Victoria Hurt, cello

Barber	Sonata in C minor, Op. 6
Beethoven	Sonata No. 3 in A major, Op. 69
Debussy	Sonata in D minor
Handel	Trio Sonata in G minor, Op. 2, No. 8, transcribed by H. Beyer

with Christina Anum-Dorhuso and Anna Polonsky, piano, and Priscilla Lee, cello

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THE CURTIS INSTITUTE OF MUSIC

RECITAL SERIES
2001/2002 SEASON

The Edith L. and Robert Prostkoff
Memorial Concert Series

The Curtis Institute of Music

Gary Graffman, President/Director

Seventieth Student Recital

Monday, April 15, 2002
Field Concert Hall, 8 p.m.

Graduation Recital
Victoria Hurt, cello

Trio Sonata in G minor, Op. 2, No. 8, transcribed by H. Beyer — George Frideric Handel (1685-1759)

Andante
Allegro
Largo
Allegro

Victoria Hurt, *cello*
Priscilla Lee, *cello*
Christina Anum-Dorhuso, *piano*

Sonata in C minor, Op. 6 — Samuel Barber (1910-1981)

Allegro ma non troppo
Adagio — Presto — Adagio
Allegro appassionato

Victoria Hurt, *cello*
Christina Anum-Dorhuso, *piano*

INTERMISSION

Sonata No. 3 in A major, Op. 69 — Ludwig van Beethoven (1770-1827)

Allegro ma non tanto
Scherzo: Allegro molto
Adagio cantabile — Allegro vivace

Sonata in D minor — Claude Debussy (1862-1918)

Prologue: Lent
Sérénade: Modérément animé—
Finale: Animé

Victoria Hurt, *cello*
Anna Polonsky, *piano*

The Handel was prepared by Orlando Cole.

Christina Anum-Dorhuso, student of Eleanor Sokoloff

Victoria Hurt, student of Orlando Cole & Lynn Harrell

Priscilla Lee, student of David Soyer

Anna Polonsky, Staff Pianist

Victoria Hurt's performance is dedicated to Mr. and Mrs. Allen M. Early.

Photographic and recording equipment may not be used in Field Concert Hall.

NEXT RECITAL...

Tues., April 16
Field Concert Hall, 5:15 p.m.

Bach	**Pièce d'orgue, BWV 572** **Trio Sonata No. 4 in E minor, BWV 528** Michael Lodico, organ
Bartók	**Sonata for Solo Violin** Karina Canellakis
Beethoven	**Sonata No. 6 in A major, Op. 30, No. 1** Susie Park, violin Anna Polonsky, piano

Programs are subject to change. Call the Recital Hotline for the most up-to-date information.

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THE CURTIS INSTITUTE OF MUSIC

RECITAL SERIES
2001/2002 SEASON

The Edith L. and Robert Prostkoff
Memorial Concert Series

THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, President/Director

Seventy-first Student Recital

Tuesday, April 16, 2002
Field Concert Hall, 5:15 p.m.

❧

Trio Sonata No. 4 in E minor, BWV 528 — Johann Sebastian Bach (1685-1750)
- Adagio—Vivace
- Andante
- Un poco allegro

Pièce d'orgue, BWV 572 — Bach
- Très vitement—Gravement—Lentement

Michael Lodico, *organ*

Sonata No. 6 in A major, Op. 30, No. 1, — Ludwig van Beethoven (1770-1827)
- Allegro
- Adagio
- Allegretto con variazioni

Susie Park, *violin*
Anna Polonsky, *piano*

Sonata for Solo Violin — Béla Bartók (1881-1945)

Tempo di ciaccona
Fuga: Risoluto, non troppo vivo
Melodia: Adagio
Presto

Karina Canellakis, *violin*

Karina Canellakis, student of Ida Kavafian

Michael Lodico, student of John Weaver

Susie Park, student of Ida Kavafian & Jaime Laredo

Anna Polonsky, Staff Pianist

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NEXT RECITAL...

Tues., April 16
Field Concert Hall, 8 p.m.

Beethoven	**Sonata No. 23 in F minor, Op. 57, "Appassionata"**
Rorem	**Barcarolles** Di Wu, piano
Brahms	**Sonata No. 1 in E minor, Op. 38** Nicholas Canellakis, cello Hugh Sung, piano
Chopin	**Sonata in G minor, Op. 65** Earl Lee, cello Chu-Fang Huang, piano
Hahn	**"À Chloris"** **"L'énamourée"** **"Quand je fus pris au pavillon"** **"Si mes vers avaient des ailes"** Joslin Romphf, soprano David Moody, piano

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THE CURTIS INSTITUTE OF MUSIC

RECITAL SERIES
2001/2002 SEASON

The Edith L. and Robert Prostkoff
Memorial Concert Series

THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, President/Director

Seventy-second Student Recital

Tuesday, April 16, 2002
Field Concert Hall, 8 p.m.

Sonata in G minor, Op. 65 — Frédéric Chopin (1810-1849)

Allegro moderato
Scherzo
Largo
Finale: Allegro

Earl Lee, *cello*
Chu-Fang Huang, *piano*

Sonata No. 23 in F minor, Op. 57, "Appassionata" — Ludwig van Beethoven (1770-1827)

Allegro assai
Andante con moto
Allegro ma non troppo

Barcarolles — Ned Rorem (b. 1923)

Graceful
Tender
Lento—Lively

Di Wu, *piano*

INTERMISSION

Sonata No. 1 in E minor, Op. 38 — Johannes Brahms (1833-1897)

Allegro non troppo
Allegretto quasi menuetto
Allegro

Nicholas Canellakis, *cello*
Hugh Sung, *piano*

"Si mes vers avaient des ailes" — Reynaldo Hahn (1874-1947)
"L'énamourée"
"Quand je fus pris au pavillon"
"À Chloris"

Joslin Romphf, *soprano*
David Moody, *piano*

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Nicholas Canellakis, student of Orlando Cole & Lynn Harrell

Chu-Fang Huang, student of Claude Frank

Earl Lee, student of Orlando Cole & Lynn Harrell

Joslin Romphf, student of Mikael Eliasen

Di Wu, student of Gary Graffman

Ned Rorem (Composition '44)

David Moody, Opera & Voice Coach

Hugh Sung, Director of Instrumental Accompaniment & Student Recitals

THE CURTIS INSTITUTE OF MUSIC

RECITAL SERIES
2001/2002 SEASON

The Edith L. and Robert Prostkoff
Memorial Concert Series

The Curtis Institute of Music

Gary Graffman, President/Director

Seventy-third Student Recital

Wednesday, April 17, 2002
Field Concert Hall, 8:30 p.m.

Graduation Recital
Zachary DePue, violin
with Meng-Chieh Liu, piano

Sonata for Violin and Piano — Aaron Copland (1900-1990)

Andante semplice
Lento —
Allegretto giusto

Fantasy in C major, Op. Post. 159, D. 934 — Franz Schubert (1797-1828)

Intermission

Concerto for Violin, Piano and String Quartet — Ernest Chausson (1855-1899)

Animé
Sicilienne
Grave
Très animé

Zachary DePue, violin
Meng-Chieh Liu, piano
Jason DePue, violin
Susie Park, violin
Carrie Dennis, viola
Yumi Kendall, cello

Carrie Dennis, student of Joseph de Pasquale & Michael Tree

Zachary DePue, student of Ida Kavafian & Jaime Laredo

Yumi Kendall, student of David Soyer

Susie Park, student of Ida Kavafian & Jaime Laredo

Jason DePue (Violin '00)

Meng-Chieh Liu, Resident Pianist

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NEXT RECITAL...

Fri., April 19
Field Concert Hall, 8 p.m.

Beethoven	**Sonata No. 3 in A major, Op. 69** Efe Baltacigil, cello Anna Polonsky, piano
Bloch	**"Prayer No. 1" from *From Jewish Life*** **Sonata in E minor, RV 40**
Vivaldi	Jeffrey Beecher, double bass Jungeun Kim, piano
Bruch	***Scottish Fantasy*, Op. 46** Alicia Hui, violin Natalie Zhu, piano
Rachmaninoff	**Sonata No. 2 in B-flat minor, Op. 36** Chu-Fang Huang, piano

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THE CURTIS INSTITUTE OF MUSIC

RECITAL SERIES
2001/2002 SEASON

The Edith L. and Robert Prostkoff
Memorial Concert Series

The Curtis Institute of Music

Gary Graffman, President/Director

Seventy-fourth Student Recital

Friday, April 19, 2002
Field Concert Hall, 8 p.m.

Sonata in E minor, RV 40 — Antonio Vivaldi (1678-1741)

Largo
Allegro
Largo
Allegro

"Prayer" from *From Jewish Life* — Ernest Bloch (1880-1959)

Jeffrey Beecher, *double bass*
Jungeun Kim, *piano*

***Scottish Fantasy*, Op. 46** — Max Bruch (1838-1920)

Introduction: Grave—Adagio cantabile
Allegro—Adagio
Andante sostenuto
Finale: Allegro guerriero

Alicia Hui, *violin*
Natalie Zhu, *piano*

INTERMISSION

Sonata No. 2 in B-flat minor, Op. 36 — Sergei Rachmaninoff (1873-1943)

Allegro agitato
Non allegro—Lento—
L'istesso tempo—Allegro molto

Chu-Fang Huang, *piano*

Sonata No. 3 in A major, Op. 69 — Ludwig van Beethoven (1770-1827)

Allegro ma non tanto
Scherzo: Allegro molto
Adagio cantabile — Allegro vivace

Efe Baltacigil, *cello*
Anna Polonsky, *piano*

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Efe Baltacigil, student of Peter Wiley

Jeffrey Beecher, student of Harold Hall Robinson

Chu-Fang Huang, student of Claude Frank

Alicia Hui, student of Victor Danchenko

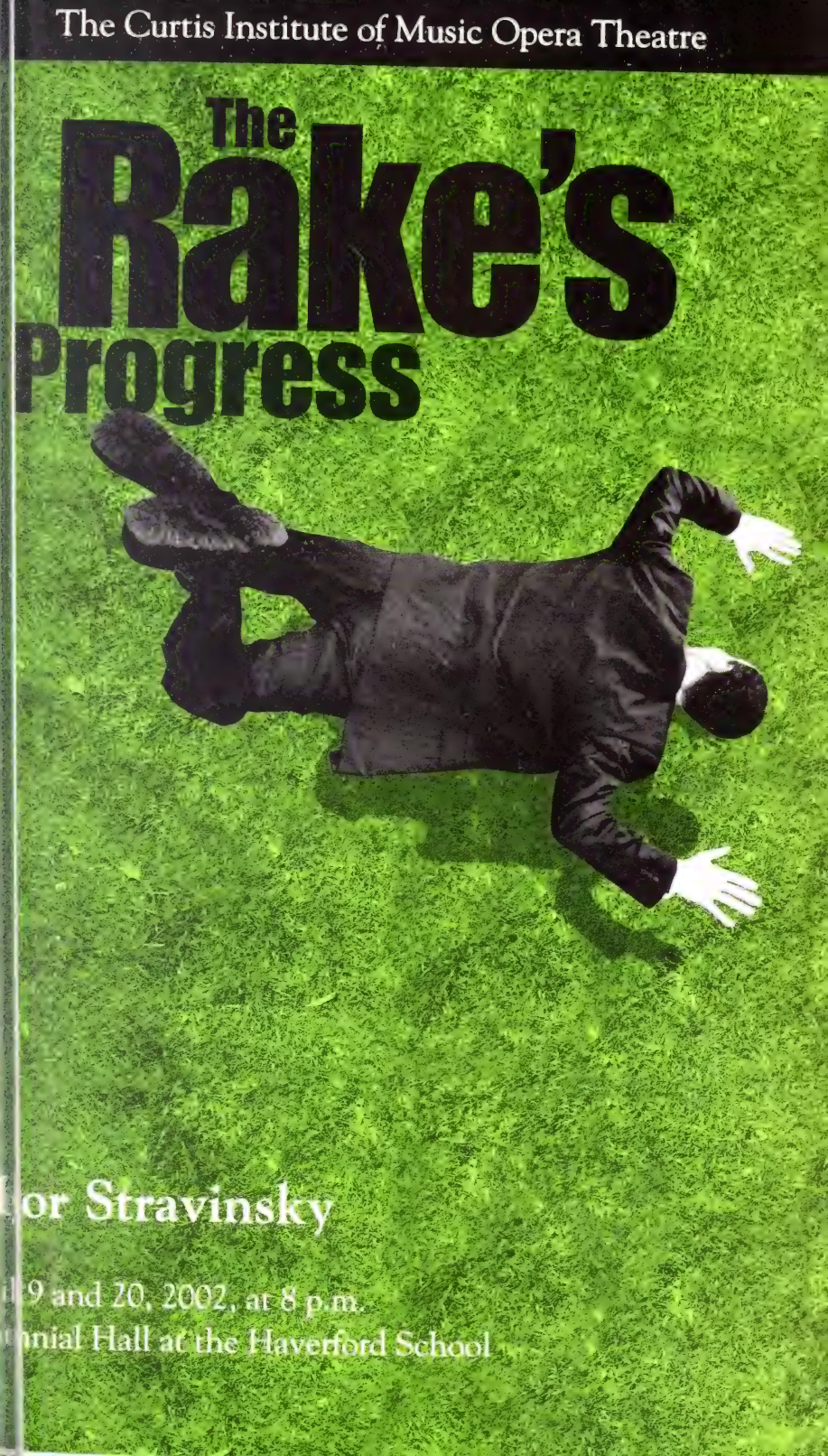
Jungeun Kim, Staff Pianist

Anna Polonsky, Staff Pianist

Natalie Zhu, Staff Pianist

The Curtis Institute of Music Opera Theatre

The Rake's Progress



or Stravinsky

19 and 20, 2002, at 8 p.m.

nnial Hall at the Haverford School

The Curtis Institute of Music

Gary Graffman, President/Director

The Curtis Institute of Music was founded by Mary Louise Curtis Bok in 1924 to tra exceptionally gifted young musicians for careers as performing artists on the highest profes level. It provides merit-based full-tuition scholarships for all its students, attracting the fine young musicians from the entire world. Currently 162 students from the U.S. and 24 for countries study with Curtis' celebrated 85-member faculty, which includes Julius Baker, Richard Danielpour, Leon Fleisher, Claude Frank, Pamela Frank, Gary Graffman, Lyn Harrell, Jennifer Higdon, Ida Kavafian, Jaime Laredo, Seymour Lipkin, Otto-Werner Mueller, Ned Rorem, Aaron Rosand, Peter Serkin, Joseph Silverstein, members of the Guarneri Quartet and many current and distinguished retired members of the Philadelphi Orchestra.

The Curtis Institute of Music offers numerous and varied opportunities for music lov to hear its students through the Student Recital Series and performances of the Curtis Op Theatre and the Symphony Orchestra.

Student recitals, held most Mondays, Wednesdays and Fridays at 8 p.m., are an inte part of every student's education. In keeping with The Institute's mission, it is essential th Curtis students have the opportunity to perform, and perform often, in public. The Stude Recital Series is the primary vehicle by which students gain this experience, giving the you musicians the opportunity to perform as soloists and members of chamber music groups.

The Curtis Opera Theatre is the performing entity of Curtis' Vocal Studies Departm Headed by Mikael Eliasen, the department is composed of approximately 25 singers of outstanding talent between the ages of 18 and 28. Enrollment in the Vocal Studies Depa is intentionally kept small in order to ensure individual attention for all of the students. T philosophy has proved successful over the years: Since The Institute's founding, over 40 have gone on to sing with the Metropolitan Opera with four recent graduates on the curr season's roster, and Curtis graduates can be found on the rosters of opera companies worl

The Symphony Orchestra of The Curtis Institute of Music is composed of 100 stude between the ages of 15 and 26. The ensemble gives several concerts throughout the year the direction of Otto-Werner Mueller, head of Curtis' conducting department; David H music director of the Philadelphia Singers; and renowned visiting conductors. Guest con who have worked with the Orchestra include Charles Dutoit, Christoph Eschenbach, Ja Levine, Kurt Masur, Zubin Mehta, Riccardo Muti, André Previn, Simon Rattle, Mstis Rostropovich, Wolfgang Sawallisch, Leonard Slatkin, Yuri Temirkanov and David Zinm Curtis alumni can be found in virtually every major orchestra and opera company arour the world. In fact, 25% of the principal chairs in America's leading orchestras are held b Curtis-trained musicians, and alumni make up almost 50% of the Philadelphia Orchestr

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THE CURTIS INSTITUTE OF MUSIC
OPERA THEATRE

presents

The Rake's Progress

Music by Igor Stravinsky
Libretto by W.H. Auden & Chester Kallman

IAN ROBERTSON, conductor
CHAS RADER-SHIEBER, stage director
Production conceived by Chas Rader-Shieber, David Zinn and Lenore Doxee
DAVID EVANS MORRIS, scenic designer
SUSAN DENNING, costume designer
LENORE DOXEE, lighting designer
JULIET CHIA, associate lighting designer
THOMAS HONG, assistant conductor
DONALD ST. PIERRE, harpsichord

Friday, April 19, 2002
Saturday, April 20, 2002
8:00 p.m.
Centennial Hall at the Haverford School

Projected Title slides provided by arrangement with Bayshore Opera Translations.

Transcription by Lindley L. Becker and T.J. Scott

thanks to the Ernestine Bacon Cairns Trust and the Edwin B. Garrigues Foundation for their generous support in helping to train our singers in the Curtis Vocal Studies Department.

The Rake's Progress

CAST

(In order of vocal appearance)

	April 19	April 20
Tom Rakewell	Jason Collins	Glenn Alamilla
Anne	Eve Gigliotti	Tammy Tyburczy
Trulove	James J. Kee	Howard Reddy
Nick Shadow	Matthew Rose	Dimitrie Lazich
Mother Goose	Fiona Murphy	Hanan Tarabay
Baba the Turk	Meredith Arwady	Alexis Barthelemy
Sellem	Ramone Diggs	Ramone Diggs
Keeper	Howard Reddy	James J. Kee
Chorus	Jacqueline Bolier	Jacqueline Bolier
	Lauren Curnow	Lauren Curnow
	Quirijn de Lang	Quirijn de Lang
	Rachael García	Rachael García
	Charles Kim	Charles Kim
	Jeffrey Kim	Jeffrey Kim
	Eli Marshall	Eli Marshall
	Amy Orsulak	Fiona Murphy
	David Rumbaugh	Amy Orsulak
	Hanan Tarabay	David Rumbaugh
	Charles Unice	Charles Unice
	John Whitener	John Whitener

There will be two 15-minute intermissions after Acts I and II.
Total Running Time: 2 hours, 50 minutes

SYNOPSIS

Act I

Scene 1 — The garden of Trulove's house in the country, spring

We meet Tom Rakewell courting Anne Trulove outside her father's country house. Anne' tries to arrange a job for Tom in the city, but Tom refuses, adding to Trulove's doubts abou character. Left alone, Tom questions why he should work when his life's course is predesti professes his intention to "live by my wits and trust to my luck." He declares his desire for and instantly Nick Shadow appears, introducing himself as the servant of an unknown ur who has left Tom a substantial inheritance. Shadow offers himself as a servant to Tom, sa that, in lieu of salary, they will settle their account a year and a day hence. They leave tog for London to sort out Tom's inheritance, and Tom promises Anne he will send for her as his affairs are in order.

e 2 — Mother Goose's brothel in London

ndon, Shadow immediately introduces Tom to the sleazier aspects of life by taking him to ier Goose's brothel. Tom is uneasy and laments his infidelity even before he has done ing. However, after feasting and drinking, he accepts Mother Goose's invitation to spend ight with her.

e 3 — Trulove's garden, autumn

wonders why she has not heard from Tom and decides to go to London to comfort and rt him.

I

1 — Rakewell's London house

s deeply dissatisfied with his London life and misses Anne, although saying he dare not of her. Shadow appears and makes the strange suggestion that, to demonstrate his freedom, hould take Baba the Turk, the bearded lady from the fair, as his wife.

2 — The street outside Rakewell's house

arrives just as a limousine approaches Tom's house. Tom is agitated and begs her to leave. Baba pokes her head from the limousine and reveals that she and Tom have just been d, Anne leaves. Tom escorts Baba into her new home. Before entering, she flamboyantly s her black beard to the curious crowd that has appeared.

3 — Tom's house

finding Baba's incessant chatter intolerable; he silences her by covering her head and then bed. Shadow appears with a strange machine. After revealing to the audience that the ne is a fraud, Shadow claims to Tom that it will turn stones into bread, providing free food mankind. Tom thinks he has devised the machine in his dream and sees it as the good deed ill wipe out his sinful past and allow him once again to be worthy of Anne.

II

1 — The same room, with everything—including Baba—covered in dust

achine has failed. Tom is ruined, and all his property (and Baba herself) is up for sale. Anne , and Baba advises her to find Tom and save him, assuring Anne that Tom still loves her. ls Anne that she will return to "the stage." Tom and Shadow are heard singing in the and Anne leaves to find them.

2 — A churchyard

v tells Tom that payment for his services is now due and demands not money but Tom's e bids Tom look in his eyes and recognize who he is, but offers him a chance to win his n in a game of cards. Tom thinks of Anne and wins the game, then falls, senseless, to the . Shadow sinks into a newly dug grave, but condemns Tom to madness as he leaves him.

3 — Bedlam

lieves himself to be Adonis. Anne appears, and he addresses her as Venus. She sings to t Tom, but then, knowing that she can no longer help him, leaves with her father to return ountry.

ue

Baba, Tom, Trulove and Shadow reappear, accompanied by the chorus, to point out the noral that the Devil will always find work for idle hands.

BIOGRAPHIES

Ian Robertson, *conductor*

Ian Robertson, chorus director and conductor with the San Francisco Opera since 1987, made his company conducting debut in 1988 with *Lady Macbeth of Mtsensk* and has since lec performances of *Falstaff*, *Lohengrin*, *Rigoletto*, *La traviata*, *Don Carlo*, *Turandot* and *Il trovatore*. addition to his work with the opera chorus, Mr. Robertson has led the opera orchestra in cor at the War Memorial Opera House and as part of the 1994 summer concert series. Mr. Robe was previously head of music and chorus director of the Scottish Opera, for which he also conducted several productions. A native of Scotland, he trained as a pianist at the Royal Sc Academy of Music, where he won numerous awards as well as a scholarship to the Universit Glasgow. Mr. Robertson has performed in recital at the Edinburgh International Festival anc such venues as Wigmore Hall and the Purcell Room in London. He has recorded recitals for BBC and appeared as pianist with the New Music Group of Scotland. Mr. Robertson has conducted Curtis productions of Tchaikovsky's *Iolanta*, Puccini's *La rondine*, Britten's *Rape of Lucretia* and *A Midsummer Night's Dream*, and Mozart's *Don Giovanni*, as well as the rarely he *Vanessa* by Curtis alumnus Samuel Barber.

Chas Rader-Shieber, *stage director*

Chas Rader-Shieber, known for his innovative stagings of the works of Mozart and Han has directed numerous Curtis Opera Theatre productions. Also, in recent seasons he has sta Monteverdi's *L'incoronazione di Poppea* for the Pittsburgh Opera Center, Strauss' *Ariadne auf Naxos* and Donizetti's *Don Pasquale* for the Music Academy of the West, Gluck's *Armide* at t Juilliard Opera Center and Handel's *Semele* for the Anchorage Opera. He made his debut w Opera Omaha, directing the world premiere of Libby Larsen's *Eric Hermannson's Soul* (for w he also wrote the libretto) and directed Poulenc's *Dialogues des Carmélites* and the Americar premiere of Peter Brook's *Impressions de Pelléas* for The Curtis Institute of Music. For the Op Company of Philadelphia, he created a new production of Rossini's *Il barbiere di Siviglia*. He directed Mozart's *Idomeneo*, *Die Zauberflöte* and *Don Giovanni*, Handel's *Giulio Cesare*, *Ariod Partenope* and *Semele*, as well as works of Cavalli, Purcell and Rossini. Mr. Rader-Shieber's w has been seen with the opera companies of Vancouver, Minnesota, Edmonton and Lake Ge among others. Upcoming are new productions of Mozart's *La clemenza di Tito* for the Santa I Opera and Handel's *Flavio* for the New York City Opera.

David Evans Morris, *scenic designer*

David Evans Morris received his B.A. from Williams College and his M.F.A. from the University of Washington in Seattle, where his set design credits included the plays *Spring Awakening*, *Three Sisters* and *The Oresteia*, as well as the operas *Dialogues des Carmélites* and *Cendrillon*. Mr. Morris has also served as assistant designer to David Zinn for Chas Rader-Shieber's production of *La clemenza di Tito* for the Santa Fe Opera and to Robert Dahlstrom Seattle Opera's *Boris Godunov*. His New York credits include *Glamour* for Undermain Thea *Dead Tech* and *The Possessed* for HERE Productions, *The Train Play* for Clubbed Thumb, *Th Division of Memory* (directed by Clarinda Mac Low) and *Displaced* for Altered Stages. His forthcoming projects include assistant designer to David Zinn on *Flavio* for the New York C Opera, directed by Chas Rader-Shieber.

Susan Denning, *costume designer*

Susan Denning's recent design work includes productions at Seattle's Village Theater, Northwest Asian American Theatre, Book-It Repertory Theatre and the Seattle Opera.

Denning also works regularly in New York as a costume design assistant for companies such as Center, Manhattan Theater Club and the Classic Stage Company. Her design assistant work ncludes productions for the Santa Fe Opera, the Shakespeare Theater in Washington, D.C., le Repertory Theater and the Abbey Theatre in Dublin, Ireland. Ms. Denning graduated in from the University of Washington School of Drama with an M.F.A. in design.

re Doxee, *lighting designer*

enore Doxee, resident lighting designer with New York's Target Margin Theater, has ned productions for Skylight Opera Theatre, Spoleto USA, Vermont Stage Company and ingapore Repertory Theatre, among many others. Collaborations with Chas Rader-Shieber le last season's production of *L'incoronazione di Poppea* for the Curtis Opera Theatre (reprised Pittsburgh Opera); *Don Pasquale*, *Ariadne auf Naxos* and *Pelléas et Mélisande* at Music emy of the West; and *Armide* and *Die Zauberflöte* for the Juilliard Opera Center. Other recent ns include *Amadeus* at the Indiana Repertory Theater, *Going to St. Ives* at La Jolla Playhouse arget Margin Theater's *Dido, Queen of Carthage* and the Obie Award-winning *Mamba's ters*.

Chia, *associate lighting designer*

ew York-based lighting designer Juliet Chia's credits include productions of *Dialogues des lites* at the University of Washington, *Glamour* for the Ohio Theatre, *Confused Circuses* for yorican Poets Cafe, *Borough Tales: Brooklyn* for White Bird Productions, *The Vagina logues* as part of Columbia University's V-Day Initiative, *Erotic Adventures in Venice* for La E.T.C., *Uber* for Target Margin and *Godspell* for Queens College, as well as David vits' staging of *King Lear*. She received her M.F.A. from the University of Washington in and was an Allen Lee Hughes Fellow at Arena Stage in Washington, D.C.

as Hong, *assistant conductor*

homas Hong, a third-year student at Curtis, is scheduled to graduate from the conducting ment this May with an Artist's Diploma. He made his conducting debut with the Spokane hony at the Festival at Sandpoint in 1998 and a year later attended the Aspen Music l. Earlier this season, he conducted singers from the Curtis Opera Theatre in Schoenberg's ement of Mahler's *Das Lied von der Erde*. After graduating from the Philadelphia Biblical rsity in 1995 with a Bachelor of Music degree, Mr. Hong received his Master of Music from University in 1997. Past teachers include piano professor Samuel Hsu and choral ting professor Alan Harler.

l St. Pierre, *harpsichord*

fore joining the faculty of The Curtis Institute of Music in 1990, Mr. St. Pierre served for s as music director of the Skylight Opera Theater, where he conducted more than 50 tions, ranging from *L'incoronazione di Poppea* to the U.S. premiere of Stephen Oliver's *nd the Magician*. For the Curtis Opera Theatre, Mr. St. Pierre was the musical r/conductor for the production of *L'incoronazione di Poppea* and *Dido and Aeneas*, among As a recital accompanist, he has appeared at such venues as New York's Lincoln Center, 's Wigmore Hall and Almeida Theatre, Paris' Théâtre du Châtelet, as well as the vood, Santa Fe Chamber Music, Bowdoin, Bard and Grand Teton music festivals. He is of the contributing composers to *The AIDS Quilt Songbook*, published by Boosey & and recorded on the Harmonia Mundi label. Mr. St. Pierre was commissioned by the ssohn Club to write several works, including *Ite Missa Est* and *Memento mori*, as well as a nmission to be performed in the fall of 2002.

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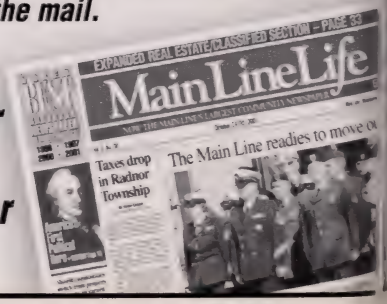

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Josiah Stevenson, *Vice President, Development*
Pamelyn Jones, *Director of Foundation and Corporate Support*

THE CURTIS INSTITUTE OF MUSIC

RECITAL SERIES
2001/2002 SEASON

The Edith L. and Robert Prostkoff
Memorial Concert Series

THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, President/Director

Seventy-fifth Student Recital

Saturday, April 20, 2002
Field Concert Hall, 8 p.m.

Conducting students of Otto-Werner Mueller lead the Curtis Symphony Orchestra

Symphony No. 103 in E-flat major — Joseph Haydn (1732-1809)

Adagio—Allegro con spirito—Adagio

Andrew Grams, *conductor*

Andante più tosto allegretto

Steven Hackman, *conductor*

Menuet
Finale: Allegro con spirito

Co Boi Nguyen, *conductor*

Prélude à l'après-midi d'un faune Claude Debussy (1862-1918)

Benjamin Shwartz, *conductor*

***Romeo and Juliet*, Fantasy Overture** Piotr Ilyich Tchaikovsky (1840-1893)

Thomas Hong, *conductor*

❧

Andrew Grams, Steven Hackman, Thomas Hong, Co Boi Nguyen & Benjamin Shwartz, students of Otto-Werner Mueller

❧

Tonight's recital will be performed without intermission.

Photographic and recording equipment may not be used in Field Concert Hall.

NEXT RECITAL...

Sun., April 21
Field Concert Hall, 3 p.m.

Graduation Recital
Charles Kim, tenor
with Donald St. Pierre, piano

Beethoven "Adelaide," Op. 46
An die ferne Geliebte, Op. 98
"Lied aus der Ferne," WoO 137
"Maigesang," Op. 52, No. 4
Schumann *Dichterliebe*, Op. 48

Programs are subject to change. Call the Recital Hotline for the most up-to-date information.

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THE CURTIS INSTITUTE OF MUSIC

RECITAL SERIES
2001/2002 SEASON

The Edith L. and Robert Prostkoff
Memorial Concert Series

The Curtis Institute of Music

Gary Graffman, President/Director

Seventy-sixth Student Recital

Sunday, April 21, 2002
Field Concert Hall, 3 p.m.

Graduation Recital
Charles Kim, tenor
with Donald St. Pierre, piano

"Adelaide," Op. 46 — Ludwig van Beethoven (1770-1827)

"Maigesang," Op. 52, No. 4 — Beethoven

"Lied aus der Ferne," WoO 137 — Beethoven

***An die ferne Geliebte*, Op. 98** — Beethoven

Auf dem Hügel sitz ich spähend
Wo die Berge so blau
Leichte Segler in den Höhen
Diese Wolken in den Höhen
Es kehret der Maien
Nimm sie hin denn diese Lieder

Intermission

***Dichterliebe*, Op. 48** — Robert Schumann (1810-1856)

Im wunderschönen Monat Mai
Aus meinen Tränen sprießen
Die Rose, die Lilie, die Taube
Wenn ich in deine Augen seh'
Ich will meine Seele tauchen
Im Rhein, im heiligen Strome
Ich grolle nicht
Und wüßten's die Blumen
Das ist ein Flöten und Geigen
Hör' ich das Liedchen klingen
Ein Jüngling liebt ein Mädchen
Am leuchtenden Sommermorgen
Ich hab' im Traum geweinet
Allnächtlich im Traume seh' ich dich
Aus alten Märchen winkt es
Die alten, bösen Lieder

Charles Kim, student of Mikael Eliasen

Donald St. Pierre, Opera & Voice Coach

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NEXT RECITAL...

Sun., April 21
Field Concert Hall, 8 p.m.

Graduation Recital
Helena Baillie, violin/viola
with Anna Polonsky, piano

Bach	**Sonata No. 3 in E major, BWV 1016**
Beethoven	**Sonata No. 9 in A major, Op. 47, "Kreutzer"**
David Ludwig	***Ghosts and Echoes***
Schubert	**Sonata in A minor for Arpeggione and Piano, D. 821**

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2001/2002 SEASON

The Edith L. and Robert Prostkoff
Memorial Concert Series

The Curtis Institute of Music

Gary Graffman, President/Director

Sevety-seventh Student Recital

Sunday, April 21, 2002
Field Concert Hall, 8 p.m.

Graduation Recital
Helena Baillie, violin/viola
with Anna Polonsky, piano

Sonata No. 3 in E major, BWV 1016 — Johann Sebastian Bach (1685-1750)

- Adagio
- Allegro
- Adagio ma non tanto
- Allegro

Sonata in A minor for Arpeggione and Piano, D. 821 — Franz Schubert (1797-1828)

- Allegro moderato
- Adagio
- Allegretto

Intermission

***Ghosts and Echoes*, Theme and Variations for Solo Violin** (world premiere) — David Ludwig (b. 1972)

IV: Bold
III: Lilting
II: Driving
I: Largo cantabile
Theme
IIa: Driving
IIIa: Buoyant
IVa: "Ghosts"

Sonata No. 9 in A major, Op. 47, "Kreutzer" — Ludwig van Beethoven (1770-1827)

Adagio sostenuto—Presto
Andante con variazioni
Finale: Presto

Helena Baillie, student of Ida Kavafian & Arnold Steinhardt

David Ludwig (Composition '01)

Anna Polonsky, Staff Pianist

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NEXT RECITAL...

Mon., April 22
Field Concert Hall, 8 p.m.

Bach	**Partita in A minor for Solo Flute, BWV 1013** John Whitener, tuba
Higdon	***Dark Wood*** Adrian Morejon, bassoon Hilary Hahn, violin Priscilla Lee, cello Natalie Zhu, piano
Mozart	**Sinfonia concertante in E-flat major, K. 364** Jennifer Koh, violin Scott St. John, viola The Curtis Chamber Ensemble Benjamin Shwartz, conductor
Silvestre Revueltas	***Homenaje a Federico García Lorca*** The Curtis Chamber Ensemble Paul Krzywicki, conductor
Shostakovich	**Quintet in G minor, Op. 57** Bo-Kyung Lee, violin David Coucheron, violin Carrie Dennis, viola Angela Park, cello Ang Li, piano

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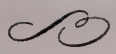
THE CURTIS INSTITUTE OF MUSIC



RECITAL SERIES
2001/2002 SEASON

The Edith L. and Robert Prostkoff
Memorial Concert Series

The Curtis Institute of Music

Gary Graffman, President/Director

Seventy-eighth Student Recital

Monday, April 22, 2002
Field Concert Hall, 8 p.m.

❧

Homenaje a Federico García Lorca — Silvestre Revueltas (1899-1940)

Baile (Dance)
Duelo (Sorrow)
Son (Sound)

The Curtis Chamber Ensemble
Paul Krzywicki, *conductor*

Quintet in G minor, Op. 57 — Dmitri Shostakovich (1906-1975)

Prelude: Lento
Fugue: Adagio
Scherzo: Allegretto
Intermezzo: Lento
Finale: Allegretto

Bo-Kyung Lee, *violin*
David Coucheron, *violin*
Carrie Dennis, *viola*
Angela Park, *cello*
Ang Li, *piano*

Partita in A minor, BWV 1013 — Johann Sebastian Bach (1685-1750)

Allemande
Corrente
Sarabande
Bourrée anglaise

John Whitener, *tuba*

Dark Wood — Jennifer Higdon (b. 1962)

Adrian Morejon, *bassoon*
Hilary Hahn, *violin*
Priscilla Lee, *cello*
Natalie Zhu, *piano*

INTERMISSION

Sinfonia concertante in E-flat major, K. 364 — Wolfgang Amadeus Mozart (1756-1791)

Allegro maestoso
Andante
Presto

Jennifer Koh, *violin*
Scott St. John, *viola*

The Curtis Chamber Ensemble
Benjamin Shwartz, *conductor*

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The Higdon was prepared by Jennifer Higdon.

The Mozart was prepared by Jaime Laredo.

The Revueltas was prepared by Paul Krzywicki.

The Shostakovich was prepared by Steven Tenenbom.

David Coucheron, student of Aaron Rosand

Carrie Dennis, student of Joseph de Pasquale & Michael Tree

Jennifer Koh, student of Ida Kavafian & Jaime Laredo

Bo-Kyung Lee, student of Aaron Rosand

Priscilla Lee, student of David Soyer

Ang Li, student of Eleanor Sokoloff

Adrian Morejon, student of Bernard Garfield

Angela Park, student of Orlando Cole & Lynn Harrell

Benjamin Shwartz, student of Otto-Werner Mueller

John Whitener, student of Paul Krzywicki

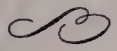
Hilary Hahn (Violin '99)

Scott St. John (Violin '90)

Paul Krzywicki, Faculty

Natalie Zhu, Staff Pianist

THE CURTIS INSTITUTE OF MUSIC



RECITAL SERIES
2001/2002 SEASON

The Edith L. and Robert Prostkoff
Memorial Concert Series

THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, President/Director

Seventy-ninth Student Recital

Tuesday, April 23, 2002
Field Concert Hall, 8 p.m.

Solo de concours — André Messager (1853-1929)

Jose Franch-Ballester, *clarinet*
Ang Li, *piano*

Three Spanish Songs
arranged by Jose Franch-Ballester

"Pajarin, tu que vuelas" — Pablo Luna (1879-1942)

"Por el humo se sabe" — Amadeo Vives (1871-1932)

"De este apacible rincón de Madrid" from *Luisa Fernanda* — Federico Moreno Torroba (1891-1982)

Jose Franch-Ballester, *clarinet*
Sean Kennard, *piano*

Sonata for Viola and Piano — Rebecca Clarke (1887-1979)

Impetuoso
Vivace
Adagio — Allegro

Sharon Wei, *viola*
Miao Hou, *piano*

Sonata No. 1 in F major, Op. 5
Adagio sostenuto—Allegro
Rondo: Allegro vivace

Ludwig van Beethoven
(1770-1827)

Jonah Kim, *cello*
Di Wu, *piano*

INTERMISSION

Concertino, Op. 94

Dmitri Shostakovich
(1906-1975)

Marko Pavlovic, *piano*
Qiong-Yan Jenny Chai, *piano*

"O Care, Thou Wilt Despatch Me"

Thomas Weelkes
(1575-1623)

"Shalom, Shalom"

Eli Marshall
(b. 1977)

"Somewhere Over the Rainbow"
arranged by Martin Pickard

Harold Arlen
(1905-1986)

The Curtis Madrigal Singers
Matthew Glandorf, *conductor*

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The Arlen, Marshall & Weelkes were prepared by Matthew Glandorf.

Qiong-Yan Jenny Chai, student of Seymour Lipkin

Jose Franch-Ballester, student of Donald Montanaro

Miao Hou, student of Seymour Lipkin

Sean Kennard, student of Eleanor Sokoloff

Jonah Kim, student of Orlando Cole & Lynn Harrell

Ang Li, student of Eleanor Sokoloff

Eli Marshall, student of Ned Rorem

Marko Pavlovic, student of Seymour Lipkin

Sharon Wei, student of Roberto Díaz & Karen Tuttle

Di Wu, student of Gary Graffman

Matthew Glandorf, Faculty

THE CURTIS INSTITUTE OF MUSIC

RECITAL SERIES
2001/2002 SEASON

The Edith L. and Robert Prostkoff
Memorial Concert Series

The Curtis Institute of Music

Gary Graffman, President/Director

Eightieth Student Recital

Wednesday, April 24, 2002
Field Concert Hall, 8 p.m.

Graduation Recital
Yeon-Sun Joo, cello
with Jeanne-Minette Cilliers, piano

Sonata No. 6 in A major, G. 4 — Luigi Boccherini (1743-1805)
arranged by Silwedel
- Adagio
- Allegro

Rondo in G minor, Op. 94 — Antonin Dvořák (1841-1904)

Sonata in C major, Op. 65 — Benjamin Britten (1913-1976)
- Dialogo: Allegro
- Scherzo-pizzicato: Allegretto
- Elegia: Lento
- Marcia: Energico
- Moto perpetuo: Presto

Intermission

Sonata in G minor, Op. 65 — Frédéric Chopin (1810-1849)

Allegro moderato
Scherzo
Largo
Finale: Allegro

***Pampeana* No. 2, Op. 21** — Alberto Ginastera (1916-1983)

Yeon-Sun Joo, student of Orlando Cole & Lynn Harrell

Jeanne-Minette Cilliers, piano, guest

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NEXT RECITAL...

Thur., April 25
Field Concert Hall, 5:15 p.m.

Franck **Sonata in A major for Violin and Piano**
Joseph H. Conyers, double bass
Jungeun Kim, piano

Mozart **Sinfonia concertante in E-flat major, K. 364**
Jung-Min Amy Lee, violin
Marvin Moon, viola
The Curtis Chamber Ensemble

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2001/2002 SEASON

The Edith L. and Robert Prostkoff
Memorial Concert Series

The Curtis Institute of Music

Gary Graffman, President/Director

Eighty-first Student Recital

Thursday, April 25, 2002
Field Concert Hall, 5:15 p.m.

Sonata in A major — César Franck (1822-1890)

Allegretto moderato
Allegro
Recitativo—Fantasia
Allegretto poco mosso

Joseph H. Conyers, *double bass*
Jungeun Kim, *piano*

Sinfonia concertante in E-flat major, K. 364 — Wolfgang Amadeus Mozart (1756-1791)

Allegro maestoso
Andante
Presto

Jung-Min Amy Lee, *violin*
Marvin Moon, *viola*

The Curtis Chamber Ensemble

The Mozart was prepared by Ida Kavafian.

Joseph H. Conyers, student of Harold Hall Robinson

Jung-Min Amy Lee, student of Ida Kavafian

Marvin Moon, student of Joseph de Pasquale

Jungeun Kim, Staff Pianist

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NEXT RECITAL...

Thur., April 25
Field Concert Hall, 8 p.m.

D. Anderson **Concerto for Double Bass**
Jon Keigwin, double bass
The Curtis Chamber Ensemble
Steven Hackman, conductor

Bartók **Quartet No. 1, Op. 7**
Benjamin Bowman, violin
Lily Francis, violin
Marvin Moon, viola
Priscilla Lee, cello

Rossini **Duetto**
Jeffrey Beecher, double bass
Efe Baltacigil, cello

Ysaÿe **Sonata in E minor, Op. 27, No. 4**
Solomiya Ivakhiv, violin

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Memorial Concert Series

THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, President/Director

Eighty-second Student Recital

Thursday, April 25, 2002
Field Concert Hall, 8 p.m.

Duetto — Gioachino Rossini (1792-1868)

Allegro
Andante molto
Allegro

Efe Baltacigil, *cello*
Jeffrey Beecher, *double bass*

Concerto for Double Bass, Strings and Harp — David Anderson (b. 1962)

Allegro moderato
Largo — Adagio — Largo
Allegro agitato

Jon Keigwin, *double bass*

The Curtis Chamber Ensemble
Steven Hackman, *conductor*

Intermission

Sonata in E minor, Op. 27, No. 4
arranged by Fritz Kreisler
Allemanda
Sarabande
Finale

Eugène Ysaÿe
(1858-1931)

Solomiya Ivakhiv, *violin*

String Quartet No. 1, Op. 7
Lento
Allegretto
Allegro vivace

Béla Bartók
(1881-1945)

Benjamin Bowman, *violin*
Lily Francis, *violin*
Marvin Moon, *viola*
Priscilla Lee, *cello*

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The Anderson was prepared by Harold Hall Robinson.

The Bartók was prepared by Steven Tenenbom.

Efe Baltacigil, student of Peter Wiley

Jeffrey Beecher, student of Harold Hall Robinson

Benjamin Bowman, student of Aaron Rosand

Lily Francis, student of Joseph Silverstein

Steven Hackman, student of Otto-Werner Mueller

Solomiya Ivakhiv, student of Joseph Silverstein

Jon Keigwin, student of Harold Hall Robinson

Priscilla Lee, student of David Soyer

Marvin Moon, student of Joseph de Pasquale

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2001/2002 SEASON

The Edith L. and Robert Prostkoff
Memorial Concert Series

The Curtis Institute of Music

Gary Graffman, President/Director

Eighty-third Student Recital

Friday, April 26, 2002
Field Concert Hall, 5:15 p.m.

Oboe Class of Richard Woodhams

Quartet in E-flat major, Op. 8, No. 4 — Carl Stamitz (1745-1801)
- Allegro
- Andante
- Rondo

Anna Steltenpohl, *oboe*
Lily Francis, *violin*
Rachel Ku, *viola*
Michael Haas, *cello*

Sinfonia from Cantata No. 21: *Ich hatte viel Bekümmernis* — Johann Sebastian Bach (1685-1750)

Reid G. Messich, *oboe*
Michael Lodico, *organ*

Deux Pièces, Op. 102 — Charles Édouard Lefebvre (1843-1917)
- Andante
- Allegro

Reid G. Messich, *oboe*
Anastasia Solomatina, *piano*

Capriccio — Jacques Murgier (b. 1912)

Romance — Henry Barraud (1900-1997)

Serenade — Robert Planel (1908-1994)

Fantasy Pieces, Op. 2 — Carl Nielsen (1865-1931)

Romanze: Andante con duolo
Humoresque: Allegretto scherzando

Shea Scruggs, *oboe*
Jungeun Kim, *piano*

Fantasy No. 8 in E minor, TWV 40:9 — Georg Philipp Telemann (1681-1767)

Largo
Spirituoso
Allegro

Liang Wang, *oboe*

Allegro from Sonata in G minor, BWV 1030b — Bach

Liang Wang, *oboe*
Susanne Juliet Son, *piano*

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Lily Francis, student of Joseph Silverstein

Michael Haas, student of David Soyer

Rachel Ku, student of Joseph de Pasquale

Michael Lodico, student of John Weaver

Reid G. Messich, student of Richard Woodhams

Shea Scruggs, student of Richard Woodhams

Anastasia Solomatina, student of Peter Serkin

Anna Steltenpohl, student of Richard Woodhams

Liang Wang, student of Richard Woodhams

Susanne Juliet Son (Piano '93)

Jungeun Kim, Staff Pianist

Richard Woodhams, Faculty

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The Curtis Institute of Music

Gary Graffman, President/Director

Eighty-fourth Student Recital

Friday, April 26, 2002
Field Concert Hall, 8 p.m.

Graduation Recital
Yoon-Jung Chang, viola

***Märchenbilder*, Op. 113** — Robert Schumann (1810-1856)

Nicht schnell
Lebhaft
Rasch
Langsam, mit melancholischem Ausdruck

Concertpiece — Georges Enesco (1881-1955)

Yoon-Jung Chang, *viola*
Natalie Zhu, *piano*

Intermission

Perpetuum mobile — Ottokar Nováček (1866-1900)

Sonata in F minor, Op. 120, No. 1 — Johannes Brahms (1833-1897)

Allegro appassionato
Andante un poco adagio
Allegretto grazioso
Vivace

Yoon-Jung Chang, *viola*
Susanne Juliet Son, *piano*

Yoon-Jung Chang, student of Joseph de Pasquale

Susanne Juliet Son (Piano '93)

Natalie Zhu, Staff Pianist

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NEXT RECITAL...

Sat., April 27
Field Concert Hall, 8 p.m.

Bach — **Sonata No. 2 in A minor, BWV 1003**
Susie Park, violin

Beethoven — **Piano Trio in D major, Op. 70, No. 1**
Reina Inui, violin
Angela Park, cello
Qiong-Yan Jenny Chai, piano

Fasch — **Concerto in D major**
Nathaniel Hepler, trumpet
Hugh Sung, piano

Mendelssohn — **Piano Trio No. 1 in D minor, Op. 49**
Stephanie Jeong, violin
Eugena Chang, cello
Jie Chen, piano

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THE CURTIS INSTITUTE OF MUSIC

RECITAL SERIES
2001/2002 SEASON

The Edith L. and Robert Prostkoff
Memorial Concert Series

THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, President/Director

Eighty-fifth Student Recital

Saturday, April 27, 2002
Field Concert Hall, 8 p.m.

Concerto in D major — Johann Friedrich Fasch (1688-1758)

Allegro
Largo
Allegro moderato

Nathaniel Hepler, *trumpet*
Hugh Sung, *piano*

Piano Trio No. 1 in D minor, Op. 49 — Felix Mendelssohn (1809-1847)

Molto allegro agitato
Andante con moto tranquillo
Scherzo: Leggiero e vivace
Finale: Allegro assai appassionato

Stephanie Jeong, *violin*
Eugena Chang, *cello*
Jie Chen, *piano*

Intermission

Sonata No. 2 in A minor, BWV 1003 — Johann Sebastian Bach (1685-1750)

Grave
Fuga
Andante
Allegro

Susie Park, *violin*

Piano Trio in D major, Op. 70, No. 1, "Ghost" — Ludwig van Beethoven (1770-1827)

Allegro vivace e con brio
Largo assai ed espressivo
Presto

Reina Inui, *violin*
Angela Park, *cello*
Qiong-Yan Jenny Chai, *piano*

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The Beethoven was prepared by Pamela Frank.

The Mendelssohn was prepared by Ida Kavafian.

Qiong-Yan Jenny Chai, student of Seymour Lipkin

Eugena Chang, student of Orlando Cole & Lynn Harrell

Jie Chen, student of Seymour Lipkin

Nathaniel Hepler, student of Frank Kaderabek

Reina Inui, student of Yumi Ninomiya Scott

Stephanie Jeong, student of Aaron Rosand

Angela Park, student of Orlando Cole & Lynn Harrell

Susie Park, student of Ida Kavafian & Jaime Laredo

Hugh Sung, Director of Instrumental Accompaniment & Student Recitals

THE CURTIS INSTITUTE OF MUSIC

RECITAL SERIES
2001/2002 SEASON

The Edith L. and Robert Prostkoff
Memorial Concert Series

The Curtis Institute of Music

Gary Graffman, President/Director

Eighty-sixth Student Recital

Sunday, April 28, 2002
Field Concert Hall, 3 p.m.

Graduation Recital
Raúl Vergara, percussion

Fanfare — Stéphane Pelegri (b. 1967)

Pius Cheung, *percussion*
James Deitz, *percussion*
Luke Giannini, *percussion*
Raúl Vergara, *percussion*

Selections from Eight Pieces for Four Timpani — Elliott Carter (b. 1908)

VIII. March
I. Saëta
V. Improvisation

Raúl Vergara, *timpani*

Estados anímicos — Rolando Morales-Matos

Anciedad
Furioso
Calma
Euforico

Ku-Ka-Ilimoku — Christopher Rouse (b. 1949)

Pius Cheung, *percussion*
James Deitz, *percussion*
Luke Giannini, *percussion*
Raúl Vergara, *percussion*

INTERMISSION

from Partita No. 2 in D minor, BWV 1004 — Johann Sebastian Bach (1685-1750)

Allemande
Courante
Sarabande
Gigue

Meditation and Dance — David Steinquest

Raúl Vergara, *marimba*

Encounters X — William Kraft (b. 1923)

Pavel Ilyashov, *violin*
Raúl Vergara, *marimba*

Marimba Quartet — Daniel Levitan (b. 1953)

Movement I
Movement II

Pius Cheung, *marimba*
James Deitz, *marimba*
Luke Giannini, *marimba*
Raúl Vergara, *marimba*

(*over*)

Claire de lune — Claude Debussy (1862-1918)
arranged by **Charles Owen and Don Liuzzi**

Don Liuzzi, *vibraphone*
Pius Cheung, *marimba*
James Deitz, *marimba*
Luke Giannini, *marimba*
Raúl Vergara, *marimba*

Pius Cheung, student of Don Liuzzi

James Deitz, student of Don Liuzzi

Luke Giannini, student of Don Liuzzi

Pavel Ilyashov, student of Ida Kavafian & Jaime Laredo

Raúl Vergara, student of Don Liuzzi

Don Liuzzi, Faculty

Rolando Morales-Matos, Faculty

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THE CURTIS INSTITUTE OF MUSIC

RECITAL SERIES
2001/2002 SEASON

The Edith L. and Robert Prostkoff
Memorial Concert Series

The Curtis Institute of Music

Gary Graffman, President/Director

Eighty-seventh Student Recital

Sunday, April 28, 2002
Field Concert Hall, 8 p.m.

Graduation Recital
Marvin Moon, viola

Sonata in A minor for Arpeggione and Piano, D. 821 — Franz Schubert (1797-1828)

Allegro moderato
Adagio
Allegretto

Marvin Moon, *viola*
Hyo-Sun Lim, *piano*

Sonata for Viola and Piano — George Rochberg (b. 1918)

Allegro moderato
Adagio lamentoso
Fantasia: Epilogue

Marvin Moon, *viola*
Susanne Juliet Son, *piano*

INTERMISSION

Concertino for Viola and String Quartet, "Marviola" — James Ra (b. 1974)

Marvin Moon, *viola*
Zachary DePue. *violin*
Hye-Jin Kim, *violin*
Woongjoon Chang, *viola*
Earl Lee, *cello*
Timothy Ressler, *double bass*

Sonata in F minor, Op. 120, No. 1 — Johannes Brahms (1833-1897)

Allegro appassionato
Andante un poco adagio
Allegretto grazioso
Vivace

Marvin Moon, *viola*
Susanne Juliet Son, *piano*

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The Ra was prepared by Joseph de Pasquale.

Woongjoon Chang, student of Joseph de Pasquale

Zachary DePue, student of Ida Kavafian & Jaime Laredo

Hye-Jin Kim, student of Ida Kavafian & Jaime Laredo

Earl Lee, student of Orlando Cole & Lynn Harrell

Hyo-Sun Lim, student of Gary Graffman

Marvin Moon, student of Joseph de Pasquale

James Ra, student of Richard Danielpour

Timothy Ressler, student of Harold Hall Robinson

Susanne Juliet Son (Piano '93)

THE CURTIS INSTITUTE OF MUSIC

RECITAL SERIES
2001/2002 SEASON

The Edith L. and Robert Prostkoff
Memorial Concert Series

THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, President/Director

Eighty-eighth Student Recital

Monday, April 29, 2002
Field Concert Hall, 5:15 p.m.

Graduation Recital
Chia-Yuan Liang, harp

Sonata for Harp — Paul Hindemith (1895-1963)
- Mässig schnell
- Lebhaft
- Lied: Sehr langsam

Fugue from Violin Sonata No. 1 in G minor, BWV 1001, transcribed by Marcel Grandjany — Johann Sebastian Bach (1685-1750)

Classical Suite — Lynne W. Palmer (b. 1918)

Scintillation — Carlos Salzédo (1885-1961)

Chia-Yuan Liang, student of Judy Loman

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NEXT RECITAL...

Mon., April 29
Field Concert Hall, 8 p.m.

Graduation Recital
Piotr Kwasny, violin
with Anna Polonsky, piano

Joseph Achron	***Hebrew Melody***
Bartók	**First Rhapsody**
Josef Bonime	***Danse Hébraïque***
Julius Chajes	***The Chassid***
Mozart	**Sonata No. 4 in E minor, K. 304**
Saint-Saëns	**Introduction and rondo capriccioso, Op. 28**
Szymanowski	**"The Fountain of Arethusa" from *Myths*, Op.30**

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RECITAL SERIES
2001/2002 SEASON

The Edith L. and Robert Prostkoff
Memorial Concert Series

The Curtis Institute of Music

Gary Graffman, President/Director

Eighty-ninth Student Recital

Monday, April 29, 2002
Field Concert Hall, 8 p.m.

Graduation Recital
Piotr Kwasny, violin
with Anna Polonsky, piano

Sonata No. 4 in E minor, K. 304 — Wolfgang Amadeus Mozart (1756-1791)
- Allegro
- Tempo di menuetto

First Rhapsody — Béla Bartók (1881-1945)
- *lassú*: Moderato
- *friss*: Allegretto moderato

Intermission

***The Chassid*, Op. 24, No. 2**	Julius Chajes (1910-1985)
Danse Hébraïque	Josef Bonime (1891-1959)
Hebrew Melody	Joseph Achron (1886-1943)
"The Fountain of Arethusa" from *Myths*, Op. 30, No. 1	Karol Szymanowski (1882-1937)
Introduction et rondo capriccioso, Op. 28	Camille Saint-Saëns (1835-1921)

The Achron, Bonime, Chajes and Mozart were prepared by Ida Kavafian and Yumi Ninomiya Scott.

Piotr Kwasny, student of Yumi Ninomiya Scott

Anna Polonsky, Staff Pianist

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NEXT RECITAL...

Tues., April 30
Field Concert Hall, 5:15 p.m.

Bassoon Class of
Bernard Garfield

The students of Bernard Garfield present a program of music by Adolf Bergt, Dutilleux, Garfield, Pierné and Alexandre Tansman. Call the Recital Hotline for further information.

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2001/2002 SEASON

The Edith L. and Robert Prostkoff
Memorial Concert Series

The Curtis Institute of Music

Gary Graffman, President/Director

Ninetieth Student Recital

Tuesday, April 30, 2002
Field Concert Hall, 5:15 p.m.

Bassoon Class of Bernard Garfield

Trio for Three Bassoons — Adolf Bergt (1822-1862)

Allegro vivace
Adagio
Allegro scherzando

Adrian Morejon, *bassoon*
Aaron Apaza, *bassoon*
Alexandra Eastley, *bassoon*

Solo de concert, Op. 35 — Gabriel Pierné (1863-1937)

Aaron Apaza, *bassoon*
Jungeun Kim, *piano*

Sonata for Bassoon and Piano — Alexandre Tansman (1897-1986)

Xin He, *bassoon*
Jungeun Kim, *piano*

Sarabande et cortège — Henri Dutilleux (b. 1916)

Assez lent
Mouvement de marche

Alexandra Eastley, *bassoon*
Jungeun Kim, *piano*

Quartet for Bassoon, Violin, Viola and Cello — Bernard Garfield (b. 1924)

Allegro con spirito
Andante expressivo
Allegro

Adrian Morejon, *bassoon*
Zachary DePue, *violin*
Anthony Devroye, *viola*
Helen Lee, *cello*

Aaron Apaza, student of Bernard Garfield

Zachary DePue, student of Ida Kavafian & Jaime Laredo

Anthony Devroye, student of Roberto Díaz & Michael Tree

Alexandra Eastley, student of Bernard Garfield

Xin He, student of Bernard Garfield

Helen Lee, student of David Soyer

Adrian Morejon, student of Bernard Garfield

Bernard Garfield, Faculty

Jungeun Kim, Staff Pianist

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NEXT RECITAL...

Tues., April 30
Field Concert Hall, 8 p.m.

Graduation Recital
Thomas Hong, conductor
The Curtis Chamber Ensemble

Copland *Appalachian Spring Suite*

Copland **Suite from *The Tender Land* arranged by Murray Sidlin**
Eve Gigliotti, soprano
Ramone Diggs, tenor

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2001/2002 SEASON

The Edith L. and Robert Prostkoff
Memorial Concert Series

The Curtis Institute of Music

Gary Graffman, President/Director

Ninety-first Student Recital

Tuesday, April 30, 2002
Field Concert Hall, 8 p.m.

Graduation Recital
Thomas Hong, conductor

Suite from *The Tender Land* — Aaron Copland (1900-1990)
arranged by Murray Sidlin

Introduction
Laurie's Aria
Love Duet
Stomp Your Foot
Daybreak Will Come
Hire a Stranger
Promise of Living

Eve Gigliotti, *soprano*
Ramone Diggs, *tenor*
The Curtis Chamber Ensemble
Thomas Hong, *conductor*

Appalachian Spring,
Suite for Thirteen Instruments Copland

The Curtis Chamber Ensemble
Thomas Hong, *conductor*

❧

Ramone Diggs, student of Mikael Eliasen

Eve Gigliotti, student of Mikael Eliasen

Thomas Hong, student of Otto-Werner Mueller

❧

Tonight's recital will be performed without intermission.

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The Curtis Chamber Ensemble

Andrea Kaplan, *flute*

Jose Franch-Ballester, *clarinet*

Adrian Morejon, *bassoon*

Sean Kennard, *piano*

Jung-Min Amy Lee, *violin*

Julianne Lee, *violin*

José Maria Blumenschein, *violin*

Yoon-Jung Chang, *violin*

Rachel Ku, *viola*

Ji Hyun Son, *viola*

Yeon-Sun Joo, *cello*

Helen Lee, *cello*

Bert Witzel, *double bass*

THE CURTIS INSTITUTE OF MUSIC

RECITAL SERIES
2001/2002 SEASON

The Edith L. and Robert Prostkoff
Memorial Concert Series

The Curtis Institute of Music

Gary Graffman, President/Director

Ninety-second Student Recital

Wednesday, May 1, 2002
Field Concert Hall, 5:15 p.m.

Graduation Recital
Dina Nesterenko, violin
with Igor Resniansky, piano

Sonata No. 5 in F major, Op. 24, "Spring" — Ludwig van Beethoven (1770-1827)

- Allegro
- Adagio molto espressivo
- Scherzo: Allegro molto
- Rondo: Allegro ma non troppo

Sonata in A major César Franck
(1822-1890)

Allegretto ben moderato
Allegro
Recitativo—Fantasia
Allegretto poco mosso

***Le roi des aulnes*:**
Grand Caprice, Op. 26 Heinrich Wilhelm Ernst
(1814-1865)

Tzigane, rapsodie de concert Maurice Ravel
(1875-1937)

❧

Dina Nesterenko, student of Victor Danchenko

Igor Resniansky, piano, guest

❧

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NEXT RECITAL...

Wed., May 1
Field Concert Hall, 8 p.m.

Graduation Recital
Victoria Luperi, clarinet
John B Hedges, composition

Hedges *Absencia*
Victoria Luperi, clarinet

Hedge *Day School Songs*
John B Hedges, voice
Shana Douglas, violin
Hye-Jin Kim, violin
Rachel Ku, viola
Eugena Chang, cello

Hedges *Los susurros*
Jasmine Choi, flute
Victoria Luperi, clarinet
Helena Baillie, violin
Priscilla Lee, cello
Anastasia Solomatina, piano
John B Hedges, conductor

Hedges *Night Scenes*
Helena Baillie, violin
Sharon Wei, viola

Hedges *Wednesday Tea*
John B Hedges, piano & voice

David Ludwig **Clarinet Quintet:** ***Poems from Antiquity***

Mozart **Quintet in A major, K. 581**
Victoria Luperi, clarinet
Helena Baillie, violin
Yvonne Lam, violin
Carrie Dennis, viola
Priscilla Lee, cello

Mendelssohn **Konzertstuck No. 2, Op. 114**
Victoria Luperi, clarinet
Jose Franch-Ballester, basset-horn
Anna Polonsky, piano

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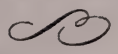
THE CURTIS INSTITUTE OF MUSIC



RECITAL SERIES
2001/2002 SEASON

The Edith L. and Robert Prostkoff
Memorial Concert Series

The Curtis Institute of Music

Gary Graffman, President/Director

Ninety-third Student Recital

Wednesday, May 1, 2002
Field Concert Hall, 8 p.m.

Graduation Recital
Victoria Luperi, clarinet
John B Hedges, composition

Absencia — John B Hedges (b. 1974)

Victoria Luperi, *clarinet*

Konzertstück No. 2, Op. 114 — Felix Mendelssohn (1809-1847)

Victoria Luperi, *clarinet*
Jose Franch-Ballester, *basset-horn*
Anna Polonsky, *piano*

Night Scenes — Hedges

Musing
Urban Festival
At Play
Motherless Child
Bone Dance

Helena Baillie, *violin*
Sharon Wei, *viola*

Day School Songs — Hedges

Upside-down
Chocolate
I Believe

John B Hedges, *voice*
Shana Douglas, *violin*
Hye-Jin Kim, *violin*
Rachel Ku, *viola*
Eugena Chang, *cello*

Clarinet Quintet: *Poems from Antiquity* — David Ludwig (b. 1972)

Villanelle
Sonnet
Monody
Doggerel
Rondeau

Victoria Luperi, *clarinet*
Helena Baillie, *violin*
Yvonne Lam, *violin*
Carrie Dennis, *viola*
Priscilla Lee, *cello*

INTERMISSION

Wednesday Tea — Hedges

John B Hedges, *piano & voice*

Los susurros — Hedges

Jasmine Choi, *flute*
Victoria Luperi, *clarinet*
Helena Baillie, *violin*
Priscilla Lee, *cello*
Anastasia Solomatina, *piano*
John B Hedges, *conductor*

(*over*)

Quintet in A major , K. 581 — Wolfgang Amadeus Mozart (1756-1791)

Allegro
Larghetto
Menuetto
Allegretto con variazioni

Victoria Luperi, *clarinet*
Helena Baillie, *violin*
Yvonne Lam, *violin*
Carrie Dennis, *viola*
Priscilla Lee, *cello*

The clarinet works on tonight's recital were prepared by Donald Montanaro.

Helena Baillie, student of Ida Kavafian & Arnold Steinhardt
Eugena Chang, student of Orlando Cole & Lynn Harrell
Jasmine Choi, student of Julius Baker & Jeffrey Khaner
Carrie Dennis, student of Joseph de Pasquale & Michael Tree
Shana Douglas, student of Ida Kavafian & Arnold Steinhardt
Jose Franch-Ballester, student of Donald Montanaro
John B Hedges, student of Richard Danielpour
Hye-Jin Kim, student of Ida Kavafian & Jaime Laredo
Rachel Ku, student of Joseph de Pasquale
Yvonne Lam, student of Victor Danchenko
Priscilla Lee, student of David Soyer
Victoria Luperi, student of Donald Montanaro
Anastasia Solomatina, student of Peter Serkin
Sharon Wei, student of Roberto Díaz & Karen Tuttle

David Ludwig (Composition '01)

Anna Polonsky, Staff Pianist

Photographic and recording equipment may not be used in Field Concert Hall.

THE CURTIS INSTITUTE OF MUSIC

RECITAL SERIES
2001/2002 SEASON

The Edith L. and Robert Prostkoff
Memorial Concert Series

THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, President/Director

Ninety-fourth Student Recital

Thursday, May 2, 2002
Field Concert Hall, 5:15 p.m.

Sonata No. 1 in D minor, Op. 75 — Camille Saint-Saëns (1835-1921)

Allegro agitato—Adagio
Allegretto moderato—Allegro molto

Alexandra Osborne, *violin*
Hugh Sung, *piano*

Sonata No. 3 in A major, Op. 65, No. 3 — Felix Mendelssohn (1809-1847)

Con moto maestoso
Andante tranquillo

Final: Allegro assai from Sonata No. 1 in D minor, Op. 42 — Alexandre Guilmant (1837-1911)

Scott Myers, *organ*

Selections from 24 Caprices, Op. 1
No. 5: Agitato
No. 11: Andante

Niccolò Paganini
(1782-1840)

Susie Park, *violin*

Concerto No. 1 in A minor, Op. 99
Nocturne: Moderato
Scherzo: Allegro
Passacaglia: Andante
Burlesque: Allegro con brio

Dmitri Shostakovich
(1906-1975)

Yvonne Lam, *violin*
Hugh Sung, *piano*

Yvonne Lam, student of Victor Danchenko

Scott Myers, student of John Weaver

Alexandra Osborne, student of Aaron Rosand

Susie Park, student of Ida Kavafian & Jaime Laredo

Hugh Sung, Director of Instrumental Accompaniment & Student Recitals

Photographic and recording equipment may not be used in Field Concert Hall.

NEXT RECITAL...

Thur., May 2
Field Concert Hall, 8 p.m.

Graduation Recital
Quirijn de Lang, baritone
with Donald St. Pierre, piano

Quirijn de Lang, baritone, with Donald St. Pierre, piano, presents a program of vocal works by Barber, Brahms, Quirijn de Lang, Fauré, Poulenc, Rachmaninoff, Rorem, Schumann, Tchaikovsky, Wolf and Jacques Wolfe.

Call the Recital Hotline for further information.

Programs are subject to change. Call the Recital Hotline for the most up-to-date information.

STUDENT RECITAL HOTLINE
CALL 215-893-5261

Fast, easy & accurate. Call the Curtis Hotline at 215-893-5261 to obtain the most up-to-date program information for our free student recitals, which occur most Mondays, Wednesdays and Fridays throughout the school year. Call anytime; the message is available 24 hours a day and gives program information for an entir week, which allows you to plan ahead.

The Hotline is easy to use. Simply follow these steps:

1) Dial the Hotline at 215-893-5261 for the recorded message.
2) Press the number for the day's program you'd like –
   - 1 for Monday
   - 2 for Wednesday
   - 3 for Friday
   - 4 for Tuesday & Thursday (concerts on a limited basis)
   - 5 for Saturday & Sunday (concerts on a limited basis)
3) After listening to one day's program, remain on the line to select another day's program.

TO OBTAIN BIWEEKLY RECITAL SERIES CALENDARS:

- Stop by the Common Room at The Institute, 1726 Locust St.
- Visit our home page at **www.curtis.edu.**
- Write us at **tickets@curtis.edu** to receive the Calendar by e-mail.

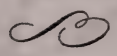
New Calendars are available beginning the 2nd and 4th Fridays of each month.

WOULD YOU LIKE TO BE ON CURTIS' MAILING LIST?

To receive a copy of The Curtis Institute of Music's season brochu and other information about The Institute:

- Fill out a Mailing List Request Form, available in the Commo Room.
- Call 215-893-7902 during business hours.
- Write us at **tickets@curtis.edu.**

THE CURTIS INSTITUTE OF MUSIC



RECITAL SERIES
2001/2002 SEASON

The Edith L. and Robert Prostkoff
Memorial Concert Series

The Curtis Institute of Music

Gary Graffman, President/Director

Ninety-fifth Student Recital

Thursday, May 2, 2002
Field Concert Hall, 8 p.m.

Graduation Recital
Quirijn de Lang, baritone
with Donald St. Pierre, piano

"Gesang Weylas"	Hugo Wolf (1860-1903)
"Im Frühling"	Wolf
"Before My Window," Op. 26, No. 10	Sergei Rachmaninoff (1873-1943)
"At the Ball," Op. 38, No. 3	Piotr Ilyich Tchaikovsky (1840-1893)
"Oh Stay, My Love, Forsake Me Not," Op. 4, No. 1	Rachmaninoff
"When Yesterday We Met," Op. 26, No. 13	Rachmaninoff
"Begegnung"	Wolf

"The Daisies," Op. 2, No. 1	Samuel Barber (1910-1981)
"Solitary Hotel," Op. 41, No. 4	Barber
"I Hear an Army," Op. 10, No. 3	Barber
"A Green Lowland of Pianos," Op. 45, No. 2	Barber

INTERMISSION

"O, wüßt ich doch," Op. 63, No. 8	Johannes Brahms (1833-1897)
"Sailormen"	Jacques Wolfe (1896-1973)
"Boy With a Baseball Glove" from *Evidence of Things Not Seen*	Ned Rorem (b. 1923)
"Les berceaux," Op. 23, No. 1	Gabriel Fauré (1845-1924)
"Aan een boom in het Vodelpark"	Quirijn de Lang (b. 1976)
"The Sick Wife"	Rorem
"Aus den östlichen Rosen," Op. 25, No. 25	Robert Schumann (1810-1856)
"Verschwiegene Liebe"	Wolf
"C'est ainsi que tu es" from *Métamorphoses*	Francis Poulenc (1899-1963)

(*over*)

"I Opened My Window"	Rachmaninoff
"How Fair This Spot," Op. 21, No. 7	Rachmaninoff
"Mondnacht," Op. 39, No. 5	Schumann

Quirijn de Lang, student of Mikael Eliasen

Donald St. Pierre, Opera & Voice Coach

Please hold your applause until intermission and the end of the recital.

Photographic and recording equipment may not be used in Field Concert Hall.

This concludes the 2001/2002 Student Recital Series.
Recitals will resume in mid-October.

THE CURTIS INSTITUTE OF MUSIC

RECITAL SERIES
2001/2002 SEASON

The Edith L. and Robert Prostkoff
Memorial Concert Series

THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, President/Director

Ninety-sixth Student Recital

Friday, May 8, 2002 ACTUALLY MAY 3, 2003
Field Concert Hall, 8 p.m.

Clarinet Quintet in B minor, Op. 115 — Johannes Brahms (1833-1897)

Allegro
Adagio
Andantino—Presto non assai, ma con sentimento
Con moto

Agnes Marchione, *clarinet*
Karina Canellakis, *violin*
Celeste Golden, *violin*
Mara Gearman, *viola*
Yumi Kendall, *cello*

INTERMISSION

"Chanson perpétuelle," Op. 37 — Ernest Chausson (1855-1899)

Fiona Murphy, *mezzo-soprano*
Zachary DePue, *violin*
Susie Park, *violin*
Carrie Dennis, *viola*
Yumi Kendall, *cello*
Mikael Eliasen, *piano*

Ariel — Ned Rorem (b. 1923)

Words
Poppies in July
The Hanging Man
Poppies in October
Lady Lazarus

Joslin Romphf, *soprano*
Agnes Marchione, *clarinet*
Mikael Eliasen, *piano*

***Dover Beach*, Op. 3** — Samuel Barber (1910-1981)

Meredith Arwady, *contralto*
Zachary DePue, *violin*
Susie Park, *violin*
Carrie Dennis, *viola*
Yumi Kendall, *cello*

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The Brahms was prepared by Daniel Matsukawa.

Meredith Arwady, student of Mikael Eliasen

Karina Canellakis, student of Ida Kavafian

Zachary DePue, student of Ida Kavafian & Jaime Laredo

Carrie Dennis, student of Joseph de Pasquale & Michael Tree

Mara Gearman, student of Roberto Díaz

Celeste Golden, student of Ida Kavafian & Jaime Laredo

Yumi Kendall, student of David Soyer

Agnes Marchione, student of Donald Montanaro

Fiona Murphy, student of Joan Patenaude-Yarnell

Susie Park, student of Ida Kavafian & Jaime Laredo

Joslin Romphf, student of Mikael Eliasen

Mikael Eliasen, Head of the Vocal Studies Department

The following public events will take place in Field Concert Hall at
The Curtis Institute of Music this weekend:

Saturday, May 4, 2002, at 3:00 p.m.
Panel Discussion: "A Celebration of Opera"
Mikael Eliasen, *moderator*
Frank Guarrera, Jean Kraft, Marlena Malas, Anna Moffo & Benita Valente, *panelists*

Sunday, May 5, 2002, at 3:00 p.m.
A Tribute Concert to Anthony Gigliotti

The Curtis Institute of Music

Sixty-ninth Commencement
and
Conferring of Degrees

Field Concert Hall
Saturday, May Fourth, in the Year Two Thousand and Two
at Eleven o'clock in the Morning

Order of Ceremonies

Prelude in D major, BWV 532 — J.S. Bach (1685-1750)

Processional: Trumpet Tune in C — Henry Purcell (1659-1695)

John Weaver, *organ*

Introduction of Commencement Speaker

Gary Graffman, *President/Director*

Address

Robert Spano

Conferring of Honorary Degrees

Shaun F. O'Malley, *Chairman of the Board*

Robert Spano, Doctor of Music *(honoris causa)*

Awarding of Certificates and Diplomas and Conferring of Degrees in Course

Gary Graffman, *President/Director*
assisted by Robert Fitzpatrick, *Dean*

Certificate

Piano
Lang Lang

Violin
Pavel Ilyashov

Double Bass
Jon T. Keigwin

Diploma

Composition
John B Hedges

Conducting
Thomas Tok-Young Hong

Violin
Helena Baillie
Zachary DePue
Bo-Kyung Lee
Oscar Ruben Bohórquez
Jennifer Koh (in absentia)
Dina Nesterenko

Viola
Carrie Dennis
Anthony Devroye

Bassoon
Xin He

Bachelor of Music

Voice
Glenn Davis Alamilla (in absentia)

Piano
Wen-Yin Chan

Violin
Duoming Ba
Angelia Cho
Hannah Hyo-Bin Jin
Benjamin W. Bowman
Reina Inui
Piotr Kwasny

Viola
Yoon-Jung Chang
Mara Lise Gearman

Violoncello
Yeon-Sun Joo

HARP

Katherine Dolfe Chia-Yuan Liang

CLARINET

Ana Victoria Luperi

HORN

Michal Emanovský Anneka Andrea Zuehlke

TROMBONE

Anthony Wise

PERCUSSION

Raúl Andrés Vergara-Montoya

PROFESSIONAL STUDIES CERTIFICATE IN OPERA

Karen Marie Slack

MASTER OF MUSIC IN OPERA

Carolyn Betty (in absentia) Lauren Jane Curnow (in absentia)
Quirijn de Lang Eve Frances Gigliotti
Suk Chul Kim D. Renard Young

WELCOME TO THE NEW ALUMNI

Richard A. Shapp, *Chairman, Alumni Affairs Council*

THE STAR-SPANGLED BANNER (*see over*)

GRADUATE PROCESSION

Recessional: Trumpet Voluntary — John Stanley (1712-1786)

John Weaver, *organ*

GRADUATION MARSHALS

Yumi Kendall Adrian Morejon
Solomiya Ivakhiv Timothy Ressler

The Star-Spangled Banner

O, say, can you see,
By the dawn's early light,
What so proudly we hail'd
At the twilight's last gleaming,
Whose broad stripes and bright stars,
Through the perilous fight,
O'er the ramparts we watch'd,
Were so gallantly streaming?
And the rockets' red glare,
The bombs bursting in air,
Gave proof through the night
That our flag was still there.
O, say, does that star-spangled banner yet wave
O'er the land of the free
And the home of the brave?

THE CURTIS INSTITUTE OF MUSIC
INCORPORATED 1924
PHILADELPHIA

THE CURTIS INSTITUTE OF MUSIC

RECITAL SERIES
2001/2002 SEASON

The Curtis Institute of Music

Gary Graffman, President/Director

A Tribute to Anthony Gigliotti

Sunday, May 5, 2002
Field Concert Hall, 3 p.m.

Six Bagatelles for Wind Quintet — György Ligeti (b. 1923)

Allegro con spirito
Rubato: Lamentoso
Allegro grazioso
Presto ruvido
Adagio: Mesto
Molto vivace: Capriccioso

Jasmine Choi, *flute*
Reid G. Messich, *oboe*
Agnes Marchione, *clarinet*
Alexandra Eastley, *bassoon*
Michal Emanovsky, *horn*

"Der Hirt auf dem Felsen," D. 965 — Franz Schubert (1797-1828)

Jeffrey Kim, *countertenor*
Agnes Marchione, *clarinet*
Mikael Eliasen, *piano*

Quintet in A major , K. 581 — Wolfgang Amadeus Mozart (1756-1791)

Allegro
Larghetto
Menuetto
Allegretto con variazioni

Victoria Luperi, *clarinet*
Helena Baillie, *violin*
Yvonne Lam, *violin*
Carrie Dennis, *viola*
Priscilla Lee, *cello*

Helena Baillie (Violin '02)
Jasmine Choi, student of Julius Baker & Jeffrey Khaner
Carrie Dennis (Viola '02)
Alexandra Eastley, student of Bernard Garfield
Michal Emanovsky (Horn '02)
Jeffrey Kim, student of Mikael Eliasen
Yvonne Lam, student of Victor Danchenko
Priscilla Lee, student of David Soyer
Victoria Luperi (Clarinet '02)
Agnes Marchione, student of Donald Montanaro
Reid G. Messich, student of Richard Woodhams

Mikael Eliasen, Head of the Vocal Studies Department

This afternoon's recital will be performed without intermission.

Please join us for a reception in the Bok Room immediately following the concert.

Photographic and recording equipment may not be used in Field Concert Hall.

Anthony Gigliotti
(1922-2001)

Anthony Gigliotti, who died on December 3, 2001, at the age of 79, provided musical strength and continuity to the Philadelphia Orchestra as its principal clarinetist for 47 years before retiring in 1996. In addition to playing with the orchestra, Mr. Gigliotti was a chamber musician and a teacher who trained students both privately and as an instructor at The Curtis Institute of Music and Temple University's Esther Boyer College of Music.

A native of Philadelphia, Mr. Gigliotti began his musical studies with his father, a prominent clarinet teacher, and later entered The Curtis Institute of Music as a pupil of Daniel Bonade. Mr. Gigliotti graduated from Curtis in 1947, following military service during World War II. After playing with the orchestra of the Ballet Russe de Monte Carlo, and with the Little Orchestra Society of New York, Mr. Gigliotti joined the Philadelphia Orchestra. In addition to appearing as soloist with the orchestra in concert and on recordings, he held frequent clarinet clinics and gave recitals at leading universities around the country. In recent years, Mr. Gigliotti worked as a consultant with the Selmer Instrument Company, which resulted in the design of the Selmer Series 10G clarinet, the instrument Mr. Gigliotti himself played with the orchestra. He also designed and manufactured a mouthpiece and ligature, both of which he patented.

Mr. Gigliotti was a founding member of the Philadelphia Woodwind Quintet and served on The Curtis Institute of Music faculty from 1951-1980 and from 1985-2001.

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